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# filmindia

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# Don't 'Murder' The Mahatma Again !

## A Warning To The 'Godses' Of The Film Industry

The news that several film producers are contemplating the production of films on the life of Mahatma Gandhi has given us a shock. And when we are told that of all of them, even the Ranjit Movietone is making preparations for filming the life of Gandhiji, we feel actually horrified.

The honest truth is—and every decent and sincere person in the Industry will admit it—that there is not a single producing concern in India today capable of picturising Gandhiji's life. There is not a actor in the country who can portray that great part on the screen and there is not one director who can do justice to such an epoch-making film.

Our film producers have already scandalised hundreds of the great Indians of the glorious past—saints, poets, philosophers, kings, emperors, warriors and others—whom history has immortalised or mythology has glorified by making them look and act like clowns and mountebanks or loafers and parasites. They have not spared the Hindu gods and goddesses nor even the incarnations of God Himself like Rama and Krishna from their onslaught. Nor have the Muslim heroes like Ghazi Salhuddin or the Muslim emperors, all the way from Babar to Shahjehan, escaped this 'film murder'. Yes, it is murder that these producers have committed, for they have mercilessly killed the beautiful conception that we had formed of such great persons from what we learned about them in history, mythology, folk-lore or legend.

The film producers gave us a Vikram who looked and behaved like a cowherd, a Vidoor who acted like an idiot, an Akbar who resembled an opium smoking Chinaman, a Babar like a doorkeeper, Kabir and Jaydeos that looked dissipated hashish smokers, Narsinh Mehtas and Namdeos that acted like professional cooks and gluttons living on funeral feasts, Krishnas that looked like extras and third-rate actors, and Narads like circus clowns. They have given us Savitris, Seetas and Damayantis who resembled dancing girls and vamps.

There is hardly any one out of India's incomparable galaxy of Rishis, mahatmas, Saints and Satis and great men and women whom the film has faithfully represented and there is not a single picture made so far which has correctly interpreted the message or the ideas of any one of them, or has even adhered wholly to historical truth.

Most of the Indian film poducers have not yet qualified themselves for producing anything better than hackneyed love stories told a thousand times over and stuffed with silly sequences, vulgar songs and dances and almost obscene jokes. And more often than not, they have met with colossal failures whenever they have tried to produce biographical or documentary pictures.

We are, however, prepared to forgive them their belittling and ridiculing those mythological and legendary characters inasmuch as we have never personally seen them and we cannot find fault with the producer for having his own low conception of the personality of any one of them.

But we can never forgive a producer portraying Gandhiji in the same shoddy manner, for we have lived with Gandhiji, have heard him and seen him, and we know that a man has yet to be born who can represent him on the screen or the stage. At present there is no one who can pose for a motion picture with even the remotest semblance with the world's greatest man of the millennium.

Apart from that, knowing as we do our present producers, it would be impossible for any one of them to infuse the picture with the spirit of Gandhiji, the greatness of his head and heart, and the divinity of his soul.

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Is not enough evil already wrought by Nathuam Vinayak Godse by murdering Gandhiji once? t then, therefore, our Film producers spare us the ture of seeing Gandhiji murdered over again in eir films.

We earnestly request all the film producers of dia, therefore, to just carry on their life mission producing those boy-meets-girl pictures for which one they are eminently fitted, temperamentally, lturally and intellectually. They have no business exploit Gandhiji for crowding up their box-offi-. They have offended him enough during his lifeie by producing pictures that have demoralised e nation, and which understandably prejudiced n against all films. Let them now refrain from ending his soul in the higher world where it uld, out of sheer regard for the Mahatma, be wed its hardest earned and well-deserved rest l eternal peace.

And we tell them that if they do not heed warning and persist in 'film-murdering' the hatma, "filmindia" will take upon itself the duty frustrating their efforts.

We do not mean, however, that at no time and no circumstances the Mahatma's life can be filmed. After some time when we have recovered from the shock of the Mahatma's death and are able to comprehend the fullness and richness of his life, the national Government should take the lead in appointing a committee of the best brains in the country—including the best script-writers in the industry—to prepare a script of the film on Gandhiji's life. It will not be an easy task to compress such a long and active life within the compass of a single film, however long it may be, nor will it be easy to dramatise the events in Gandhiji's life for filmic purposes and yet retain the spiritual loftiness of his character. Then the selection of a proper person to play the role itself may take years. Only then, and under the strict supervision of the Government and of authorities on Gandhiji's life and the Gandhian philosophy, can a combination of the country's best directors, producers and technicians go to work on the film, in a reverential spirit. Though even the best of films can only be a pale reflection of the Mahatma's noble life, yet if produced with care and reverence it may be a source of inspiration for generations to come who will not have the good fortune to have lived in the era of the Mahatma. But in no circumstances can the life of Gandhiji be allowed to be tampered with for purposes of individual glory and private profit of any one producer.

**Veera dissuades Rehman from doing something rash in Jagat Pictures' maiden social "Veena".**

**ke a modern mother, Shanta Apte shows the eculiar taste of dressing Baby Nanda (Wina-ak's daughter) in boy's clothes in "Mandir", Bhoomraddi Productions' maiden social.**

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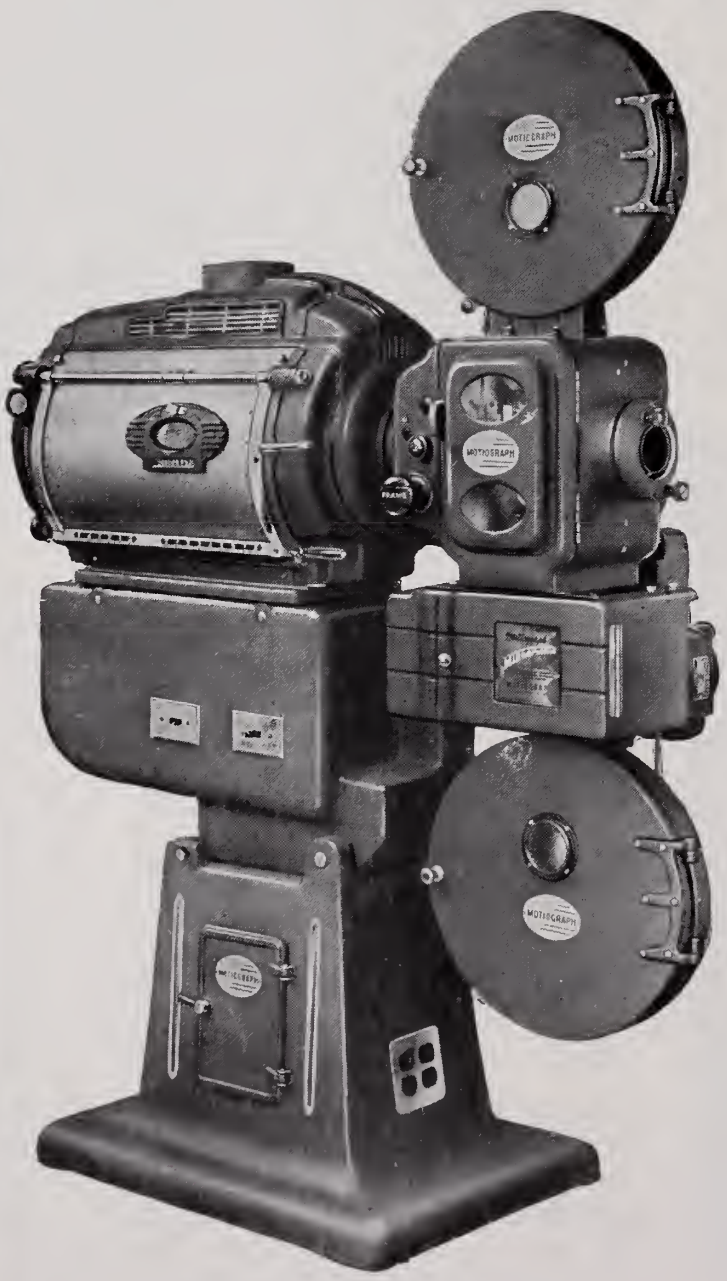


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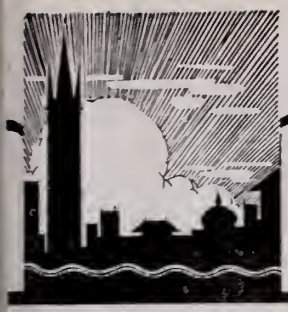

# Bombay Calling

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

**AN HE SPELL "CULTURE"?**

Sardar Chandulal Shah of Ranjit Movietone Horse brand) has left for a holiday junket to Geeva—as a member of the official Indian delegation ) the International Conference on Freedom of Inrmation!—accompanied by his partner, Miss Goar, in the capacity of secretary. The Government India, will foot the bill.

In Geneva, the Horse-brand silver-haired proucer of "Toofan Mail" and "Bhola Shikar" will sit ith the leading intellectuals, philosophers, scholars, litors, artists and educational film experts. We ave it to the imagination of our readers to decide hat kind of figure Chandulal will cut in that igust assembly.

In a sort of apologetic press note issued to inoduce the delegation to the public, Chandulal ah is introduced as "an expert on information ms." Ha! Ha!! Ha!!! What a joke!

We know Sardar Chandulal Shah—the Sardar the Indian film industry—as producer of about 0 such masterpieces as "Toofan Mail", "Gun Sunri', 'Miss 1933', 'Toofani Taruni', 'Char Chakram' hola Shikar', 'Do Badmash', 'Toofani Toli', 'Bazir', 'Dhandora', 'Sitamgar', 'Ban Ki Chidiya' and eturn of Toofan Mail'.

We know Chandulal Shah, the race horse-owner, nter and bookie, as a familiar figure on the race urse.

We know Seth Chandulal Shah as a bazar erator with a *pedhi* of his own in Kalbadevi, om where he and his brother play high stakes in tton, bullion, stocks and shares.

But Chandulal Shah, as an expert on "Infortion films"? Chandulal as a delegate to an Interional Conference? Chandulal as an emissary of lture? Chandulal to speak on behalf of India on subject of Freedom of Information? Oh, yea. ds of New Delhi! Have mercy on our souls.

Any number of names, infinitely more suitable an Chandulal Shah, could be suggested if Sardar llabhbhai Patel was anxious to have some one to ak on information and educational films and on cultural aspect of films. Names like Harin Chatadhyaya, Uday Shankar, Nitin Bose, Krishna pal, Prithviraj Kapoor, Shantaram, Chetan and! Why HAD it to be Chandulal, of all peo-?

Will someone in the Government of India exin?

**ERE THE CENSORS SLEEPING?**

Our film censors have become very sensitive out "immoral" scenes. Even in foreign pictures the lips cannot be shown touching the wine glass—in drinking scenes. A few feet are cut to "honour" the Government's prohibition policy, notwithstanding the jerk caused in the continuity! The censors are just as lynx-eyed about the merest physical expression of love, that eternal human instinct which has defied the censors of the world for many, many thousand years. The brutality and beastliness of some exploiters cannot be vividly shown on the screen. The censor is there to guard the political and economic *status quo*, to ban any revolutionary content in any film.

But it seems the honour of India and Indians, the prestige of the Oriental peoples, mean nothing to these censors. Every now and then foreign films are allowed to be freely shown in this country which libel the Arabs or slander the Negroes or make remarks about "Oriental" cruelty or "Eastern" barbarism. Even films with scenes and dialogue casting aspersions on the honour of India and Indians are passed.

**Like the devotional Hindu woman, Gita makes her bow with folded hands in T. K. Screen Classics' maiden picture "Batohi"**

**It is worthwhile pretending to be asleep as Rahman does in a lap like Veera's in Jagat Pictures' maiden social, "Veena".**

In the old days of the imperialist regime it was understandable. As watchdogs of the imperialists the censors were always on the alert to cut out any trace of nationalism and anti-imperialism. A verse of *Vande Mataram*, a revolutionary song, a reference to a national leader, a photo of Gandhiji or a profile of Nehru—such things were scrupulously cut out in the interests of the imperialist masters. But when an anti-Indian film (like Gungadin or Drums) came along, reeking with slanderous references to India, it was passed straight away without the least compunction. It was only the vociferous agitation carried on by the press and the public (in which "filmindia" had always the honour to give the lead), including direct action and picketing, that resulted later in the withdrawal of such anti-Indian films.

One had hoped that at least after the advent of freedom, the film censors will show more concern for the honour and prestige of India and (along with India) all the Oriental people who are all so often the targets of attack and ridicule by the reactionary, imperialistic film producers of the West.

Recently I saw a much-publicised film, "Unconquered", directed by Cecil B. De Mille, whose filmic spectacles generally have a reactionary slant, and starring Gary Cooper (notorious in America for his anti-progressive views) and Paulette Goddard who ought to have imbibed a little progressive and humanitarian ideology during the years she spent with the great Chaplin. The film is typical Hollywood baloney, made for childish minds, and everything about it is unreal, crudely melodramatic, cheap and vainglorious. Normally, I would not give it a moment's second thought. But I was shocked to hear in this film, with a certificate issued by the Bombay Board of Censors, hundreds of slanderous references to "Indians". The "Indians" are rascals, the "Indians" are barbarians, the "Indians" are untrustworthy, the "Indians" are treacherous! Were the censors sleeping when they passed this film?

**Ban "Unconquered"**

True, the "Indians" referred to in this film are not the Indians of India (who are erroneously and stupidly called "Hindus" in America) but the so called "Red Indians"—the original inhabitants of the Americas who were tricked, tortured, shot and deprived of their homeland by the "Unconquered" conquerors from the West!

But we must not forget that in the context of imperialism (which this film shamelessly boosts), any such attack on the "Red Indians" is as much an attack on us, the Indians! The imperialistic machinations have forged an unbreakable link of brotherhood between all the exploited and oppressed victims of the Western imperialists—be they "Red Indians", Negroes, Indians, Siamese, Arabs, or Indonesians. The free people of India, as leaders of the anti-imperialist Asiatic and coloured peoples, should not tolerate any such libels on their brothers.

"Unconquered", according to the publicity blurbs, authentically recreates the America of 176

**"One good turn deserves another" and now it is Rahman supporting his fair burden Veera in Jagat Pictures' maiden social, "Veena".**

**The sullen look in the eyes and the pressed lips indicate Sapru up to something sinister in T. K. Screen Classics' maiden social, "Batohi".**

ually, its history is as false and perverted as its ng is unreal and unconvincing (to give an exple, Paulette Goddard, after her "death-defying nge in a canoe over a roaring waterfall 106 feet n" is not only alive but even retains her slippers her feet—and, of course, her make-up on her !). If it is history, it is the white man's history oncocted for the deliberate purpose of representing "coloured" man as barbarous and cruel, fit to eliminated.

Those who have read real American history—or have read that masterpiece novel, "The Last ntier", by Howard Fast—know that the real po- n was that the "Red Indians" were mercilessly systematically exterminated by the European ers, and that if they fought, they fought for their enable right to defend their freedom and their eland. "Unconquered" presents a completely erted historical perspective. It is imperialist aganda of the crudest and vulgarest sort.

As such, we demand that it should be immely banned throughout the territories of the In- Union. The arrogant Hollywood producers be made to feel that free India shall not allow mport of any such films which militate against sense of human brotherhood, or which slander "coloured" race.

**INKS, SARDAR PATEL**

The announcement made by our Home and Information Minister in the Union Parliament the other day that the Government of India proposed to introduce shortly a Bill for the amendment of the Cinematograph Act of 1918 with a view to restricting to adults the exhibition of films not considered suitable for children and adolescents, has come not a day too soon. Indeed, the age limit may well be advanced to 21.

The demand for the classification of Indian films for adults and children has been of long standing and readers of "filmindia" will recall our repeated warnings and agitation for saving the young ones from the pernicious influence of a majority of films, both Indian and foreign, which adversely affect their tender minds.

Sardar Patel is reported to be in favour of making the British model the basis of the proposed classification into Adult and Universal releases with the age-limit of 18 years as the dividing-line between adults and children.

While welcoming the proposal, it is to be hoped that the Government will fully weigh all the pros and cons of the subject before passing the bill and make such necessary provisions for its successful operation without which it is likely to defeat its inherent objective and aim.

A mere amendment in the Cinematograph Act and *'farmans'* to provincial censors to make this classification in the way that suits them, according to their vainglorious traditions, will not only lead us nowhere but make the whole thing a huge joke and a farce.

**"What a strange world it is!" says Raja Nene in "Shadi se Pahele", Raja Nene Productions' forthcoming social.**

**Nargis has all the dignity of a princess in R. K. Films' maiden screen play "Aag" produced and directed by Raj Kapoor.**

Knowing the way our censors are constituted, there is every reason to apprehend that they will play ducks and drakes with this classification and that the real purpose of preventing our teen-agers from seeing pro-criminal and similar other objectionable and unsuitable films, will be as good as defeated.

Unless our censors are, firstly, representative in character, and then fully equipped and empowered to deal drastically with frivolous, cheap, vulgar and demoralizing entertainment on the screen, and until we have an absolutely uniform policy in keeping with the educational potentialities of motion pictures, the proposed classification between different films for adults and children, might prove a mere technical change with comparatively little feasibility and practical significance.

A really strict and sensible classification should, first of all, debar all youngsters under eighteen from prematurely mastering "the art of making love" as so idiotically obtains in more than fifty per cent of our boy-meets-girl stories on the screen! At the same time, we must have, at our disposal, enough recreative, documentary and instructional films with special juvenile appeal to fill up the gap created by the new classification and thus fulfil the long-standing need for special films for children in a way as would automatically cease their unhealthy taste for, and wrong approach to, the films.

### Classification Must be Enforced

There is another aspect of the matter which should not be lost sight of by the Home Ministry, while making rules for such a classification. It is not merely the issue of two different kinds of certificates—"A" for adults only, and "U" (Universal) for all, that will solve the problem. After all, ultimately, the success or otherwise of this measure will depend on the management of each theatre observing this classification. It is no use issuing an "A" certificate to a film and then the greedy theatre managers allowing juveniles to see it without let or hindrance. Knowing something about the money-grabbing impulse of most of our exhibitors, we have no confidence in their adherence to the law in this respect.

And so, along with the provision for separate classification of films, we urge a clear legal provision of punitive penalties—beginning with fine and imprisonment up to forfeiture of the cinema licences—for any breach of the law on the part of the cinema management. Only then the fear of God—and the Law—can be put into the hearts of these profiteering exhibitors.

### THE SCREEN TAKES A HOLIDAY

Twenty-four theatres in Madras recently took an astounding decision by declaring a weekly holiday for their staffs and their screens.

So if nothing intervenes in the way of this unparalleled topsy-turveydom on the part of their theatre-owners, film-goers in Madras will have the punishment of being deprived of film entertainment on every Monday just because these self-complacent exhibitors would rather give a weekly rest to the screen than expand their staff to cope up with a sound shift system in due deference to the proven old maxim: "the show must go on".

This stupid and suicidal decision, taken jointly by Madras exhibitors, passes one's comprehension

**Sudha Rao and Ramesh Aurora in one of those pett courtship period quarrels in "Kuchh Naya", Shan Pictures' maiden social.**

**Who would not like to lift such a beautiful burden? It is Raja Nene with Ranjana in his hands in "Shadi se Pahele", a Raja Nene Productions' picture.**

nd surpasses all the traditional follies so far committed by the showmen of India.

One does not know if there is a conspiracy to erve some ulterior designs behind the collaboration f so many exhibitors of one of our premier cities in esorting to such an insane policy in flagrant disregard and abuse of their responsibility towards the ublic who have already been suffering too much for ant of adequate efficiency in management and ther necessary amenities in and around the audi'oium.

There is a popular government functioning in Iadras which should have lost no time in taking ese exhibitors to task and giving them a bitter sson for venturing so absurd a decision without ar or shame.

There is also an organization called the Madras ilm Chamber in existence which ought to have exercised its influence to prevent twenty-four thoughtss theatre-owners from proclaiming a mockery of lidaying without the least excuse behind it.

We are sure, with all their nonchalance and ttifogging, the film-goers and film-enthusiasts of Iadras will not tolerate this fiat of their exhibitors nd will bring them to their senses before long.

### MATTER OF CONSCIENCE

A standing indictment against the Indian film dustry, which it has consistently failed to answer, that it is ungrateful to the extent of being unconienable and inhuman. The more one thinks of it, the greater is the conviction that to expect gratitude from our film folks, is tantamount to looking for a needle in a haystack or expecting to make a silk purse out of a sow's ear!

When Dada Phalke, the father of the Indian film industry, died, there was some usual and formal hue and cry about raising a Phalke Memorial to commemorate his pioneering services. It fizzled out in thin air as the movie moguls were too busy making money to think of a poor man who was dead and gone.

Another death that shook the starry skies for a little while was that of K. L. Saigal whose songs thrilled millions and healed hundreds of aching hearts and ailing souls. Also incidentally quite a few producers amassed millions by exploiting his musical genius. A sound in the wilderness echoed: Saigal Memorial, and it went the way of poor old Phalke. Recently, not even the artistes remembered to observe his death anniversary.

So many to mourn and yet so few to honour and be worthy of the dead ones who did and died so that our filmdom may prosper and some of its bank balances may swell.

### Ingratitude in Excelsis

In December last, died another grand old man connected with the films for nearly two decades who never paused to rest and worked himself to death with the interest of the Indian film industry ever at his heart.

That was D. C. Shah, our senior-most film critic and publicist, whose pen had a glamour all its own and whose name had a magic spell for several of our big guns of today who dare not conceal their debt of gratitude for what "D.C." had done for them.

**The late Winayak in his last role as an aged, bearded, wrinkled philosopher in Bhoomraddi Productions' "Mandir" directed by himself.**

For more than twenty years, "D.C." struggled ceaselessly night and day turning his searchlight from one leading luminary to another, from Uday Shankar to Sadhona Bose, fom Shantaram to Sohrab Modi, from Chandulal to Chimanlal, and offering his services for any good cause of the industry and its representatives who looked to "D.C." everytime they wanted laurels and publicity.

It is four months now that "D.C." passed away and nobody seems to bother about what the film industry has done or is going to do for him to repay its debt, morally and materially. If Phalke and Saigal could be forgotten so easily and so ruthlessly, who was "D.C." after all to be an exception to the rule?

Our film folks are known for their proverbially short memory but the way they forget their dead ones has a touch of callousness and insincerity which defies description.

History has repeated itself again in the case of D.C. Shah but the process reveals greater irony and a more eloquent reflection on the general mentality obtaining in the filmdom than was evinced ever before.

On the very day "D.C." died, some of his confreres and "brothers" in profession who had thrived on the favours done by the old man, were busy (vulture-like) approaching the parties and papers with whom he was connected in order to bag his assets and capture his field. No wonder most of them were unable even to offer their last respects to their dead comrade not to think of arranging a condolence meeting or some such thing.

When such was the conduct of his fellow-scribes, maybe there is no justification in expecting any better from others in the film industry at large. All of them were too "shocked" by the tragedy to think of doing anything about it.

And thus died a film critic dedicating his life in his own indefatigable manner for the betterment of our films, leaving behind a legacy so rich and yet so ill-honoured and a "fortune" that is yielding more dividends to others than to his own kith and kin who have lost their only bread-earner.

"D.C.", they say, was a one-man-institution whose intellectual resourcefulness, inherent goodness and sincerity of purpose were not a little responsible for building up the prestige and prosperity of many a big gun in our filmdom today, individuals as well as institutions.

And yet not one of these individuals or institutions has waken up or come forward to the rescue of his family which is virtually left unprovided for. In many cases even his outstanding bills have not been paid. Not one of them has come forward to raise a fitting memorial to commemorate his services to the industry that are so widely and indisputably acknowledged from all sides and sections.

What a sad commentary the story of "D.C." 's death makes on the woeful sense of gratitude of our movie moguls! And what a crushing testimony it

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Co-Starring:
DEVANAND ★ PAL ★ G. DAS ★ JERMAN
Directed By:
PHANI MAZUMDAR
Produced By:
GHANSHAMDAS
★ ★ ★
Distributors for Bombay, C.P. & C.I.
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Delhi, U.P. & E. Punjab :
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5, SHALIMAR, MARINE DRIVE,
BOMBAY.

vely Begum Para seeks solace from flowers and epers in Liberty Art Pictures' forthcoming social "Zanjeer".

vides to that standing indictment against the in-stry that in the matter of conscience it always s behind with utter callousness, disregard and k of moral values!

**NDER ON STARS**

Despite several warnings and scathing criticism the past, the obnoxious practice of calling any a girl working in our studios as 'actress' and ing any mediocre actress a "film star", when she pens to figure in the crime reports appearing in newspapers, appears to persist much to the de-ent of the Indian film industry.

Such objectionable references and highly-coloured ions have, in fact, gone a long way in spreading unfortunate impression given to the lay public, ely, that film stars and scandals are synonymous always go hand in hand, as it were.

A fresh instance in point was recently furnished eports about a certain youth called Azizul Haque stood charged with supplying certain low-grade esses and studio extras —and, probably ordinary t girls masquerading as "stars"—for immoral oses and was alleged to be earning a living out he same.

One Asha alias Khurshid Akhtar, who was in-ed in this case, was indiscriminately described e newspapers as a film actress and by some even "star", presumably with a view to lending sen-nalism to the reports.

It is time some of our crime reporters who are wittingly or unwittingly responsible for perpetuating this utterly misleading and unfair practice, were made to realize their folly and cease this notorious habit of painting extra girls (or even demi-mondaines who merely profess to be actresses) as film stars which only adds to the bad name from which the film industry is already suffering heavily.

It is also desirable that the learned Magistrates disallowed such misleading references in their courts and saw to it that the persons involved are referred to according to their true status especially when they happen to be closely or remotely connected with the film industry.

After all if one swallow does not make a summer, surely the extra girls (some of whom often hail from the Red-light districts) involved in scandals, do not and cannot constitute stardom or justify any uncomplimentary implication on the tribe of film stars as such.

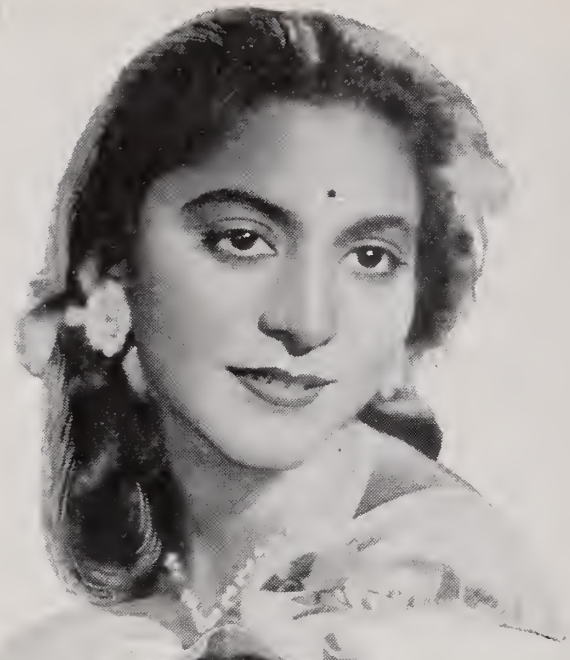
**PLAYING WITH FIRE**

"Four persons were injured, one seriously, when a fire broke out at Tardeo last night partly destroying the ground floor of a building.

"The fire originated from a loft in the ground floor of the building where film had been stored, reportedly without authority.

"The film was stored on the loft where some people were residing, and they were taken unawares

**Her lilting voice is not her only forte, as Amir Karnataki proves by her physical charm in Mohan Pictures' forthcoming musical "Jadui Bansari" directed by Nanubhai Vakil.**



NAV BHARAT PICTURES—PRESENT

# 'DIDI'

A Social Musical Extravaganza

*Starring* :—

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CHARUBALA, PANDEY, ANAND
ARJUN & GHANSHYAM

*Story, Music & Direction* :—

**MUKUND M. MASUREKAR**

*Dialogue & Screenplay* :—

**Pandit Girish**

*Songs* :—

**Indiwar & Deepak**

*Producer* :—

**Dr. V. N. Sinha**

***Produced at Central Studios.***

*For Territorial Rights*
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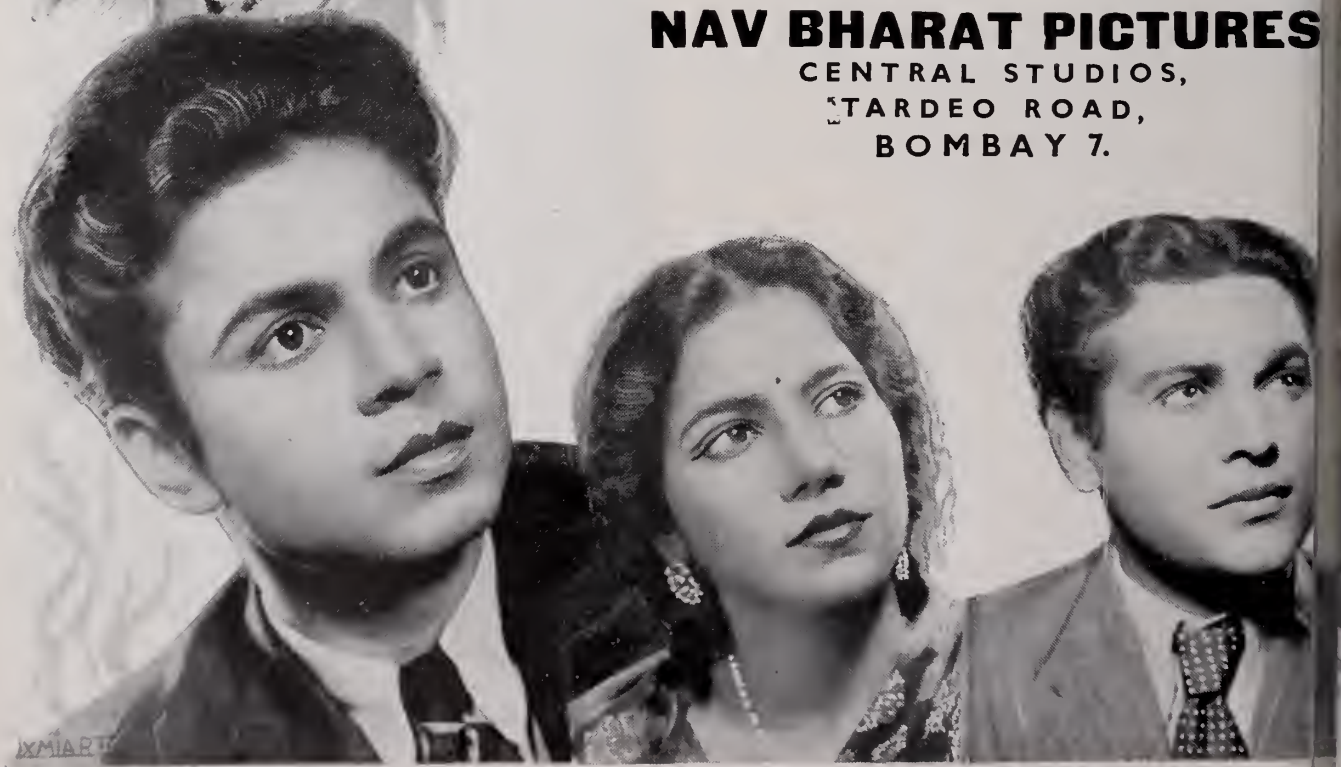

when they suddenly found themselves inside a conflagration."

The news published in local newspapers dated 5th March 1948, may have been read by many and passed over without a moment's reflection. In a big city like Bombay no one takes account of a small fire like this. But the press report was (as often it happens) incomplete. Actually, we learn, TWO PERSONS WERE KILLED AS A RESULT OF THE FIRE.

Fires in premises where film is stored have caused heavy losses and destroyed several human lives in Bombay as in other places. The biggest film fire recorded so far was the one which, on the 29th of August 1945, victimised as many as 19 human lives—most of them young, promising, and full of ambition—in the Hague building, Ballard Estate, Bombay.

"filmindia" pointed out, in an editorial subsequent to that disastrous fire, the need for proper precautions and greater vigilance on the part of the Municipal authorities in regard to premises where a highly inflammable substance like celluloid is stored. Since then the Bombay Municipality has framed certain regulations for the "storage and handling of cinematograph films in the city of Bombay." In part 1 of the regulations, section 1 dealing with construction and arrangement of buildings it is clearly specified that "films shall be stored or handled except in buildings of fire-proof construction."

As the Police is still investigating the fire at the building at Tardeo, it has not yet come to light whether the building was of fire-proof construction. But as the news published in newspapers clearly points out, film was stored in the building "without authority."

Evidently, therefore, the building was not of fire-proof construction. Moreover, it is also reported that film was stored in the loft of the building where some people were residing.

This is sufficient to conclude that film was stored in the premises in contravention of Municipal regulations and in open defiance thereof.

Here are some other relevant facts that we have been able to gather.

Govindram Sevatrai Bechani, who is the proprietor of Jawahar Dyeing and Printing Works, is alleged to have hoarded ten reels of waste film for the purpose (presumably) of extracting chemical dye out of it. The building is situated in the Surya Mills compound, Tardeo. There was also a barrel of some Gas stored in the same place.

We have frequently drawn the attention of the Municipal authorities to their criminal negligence in allowing film to be stored in this manner and in their failure to detect such storing in defiance of law. The present case is one more instance which should teach them a good lesson if they are still capable of learning any.

Bombay's so-called clever police has been recently credited with several raids unearthing stocks of arms and ammunitions and lethal weapons in the city. After the assassination of Gandhiji the Police has carried out a series of such raids. It is surprising, therefore, that the Police could have been altogether ignorant of film being stored without proper authority in a thickly populated area like Tardeo in a building inhabited by several families.

**Duty of Police**

We want the Police to investigate the matter thoroughly and not hush it up as a mere accident, to find out the owner of the building and the owner of the film that was stored there, without proper authority, and bring them to book for their irresponsible tampering with precious human lives.

They should be treated as severely as goondas and criminals who secretly store arms and ammunitions, for a highly inflammable substance like celluloid is no less dangerous to human lives than gun powder and grenades. They should not be cheaply dismissed with mere warnings or small fines but should be served with the highest sentence admissible under law for purposely and wilfully endangering human lives.

At the same time we also want the Municipal authorities to make vigorous searches throughout the city and find out if film is stored anywhere else without proper authority and the requisite precautions and safety measures. If they can enforce laws prohibiting an innocent and harmless indulgence such as smoking in cinema theatres, in the name of public safety, they at least owe it to the city that they protect its residents from a grave danger to their lives and their property, and deal properly with persons defying its laws.

**Nanmala being comforted by the veteran Sunalini Devi in "Azadi ki Rah Par", Hindustan Kalamandir's forthcoming production.**

*Particulars :* C.P.C.I. BHARATI FILM DISTRIBUTORS, 100, M. T. Cloth Market, INDORE.

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Music by
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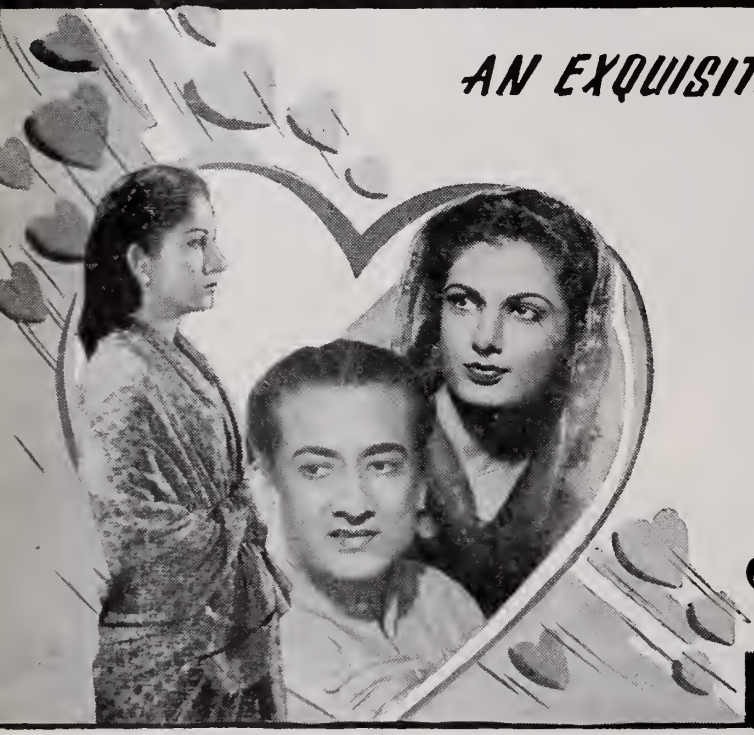

# LEELA

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GYAN MUKERJI

Dire
D. N

Music – C. RAMCHANDRA

Starring SHOBHA • KANU ROY
& VEERA

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Starring
ASHOK KUMAR & REHANA
With – RANJIT KUMARI • S.L. PURI
RAMESH GUPTA • LEELA MISRA

Produced & Directed
KISHORE SAHU

Music
C. RAMCHANDRA

## SHAHEE

Starring
KAMINI KAUSHAL • DILIP KUM
CHANDRAMOHAN • V. H DESA
& LEELA CHITNIS

Written & Directed by
RAMESH SAIGAL

Musi
GHULAM H

# EDITOR'S Mail

*(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)*

**OSHANAND SAHU (Jamshedpur)**

What is your opinion about Surendra's acting?

*A sincere artiste with clumsy mannerisms and complexes. He sings well, sometimes.*

Why don't you stand as a candidate for the gislative Assembly?

*And add one more dumb waiter to the dumb crowd of white caps.*

Some of my Muslim friends are afraid of going Pakistan. What is your advice to them?

*They are right in the fears. There is more danger for a good Muslim in Pakistan than in India. Is anyone driving your Muslim friends out of India?*

**AMANULLAH (Madras)**

If you are caught between two girls in a thea- what is the best way to get rid of your nervous- s?

*I don't feel nervous in such homely surroundings. I am built differently.*

If Aladdin's wonderful lamp be placed into ir hands what would be your first wish?

*Cure the ulcer inside me which is poisoning my humour.*

**IRAJUL ISLAM BORAH (Dibrugarh)**

The wig worn by actor Kumar in "Doosri Sha- can be clearly seen. Is anything wrong with ector Ram Daryani's eyes?

*Nothing wrong. Kumar was playing the role of a person married ten years or so. Isn't that sufficient time for a married man to become bald, more so when he was worrying about a little Kumar?*

**TER M. SEQUEIRA (Bombay)**

Please define truth and honesty as practised by popular ministers on the one hand and the poor kers on the other?

*For the ministers: glamour, glory, power, applause, motor cars and prejudices. For the poor workers: unemployment, tear gas, lathi charge, bullets and hunger.*

**R. MOHAN RAO (Madras)**

Can you forecast what the Muslim Leaguers ndia will actually do if war breaks out between a and Pakistan?

*They will act as fifth columnists. Those who expect Muslim Leaguers to fight against an Islamic state are living in a fool's paradise.*

Can you suggest any ways and means for an ugly woman to win the heart of a handsome man?

*Handsome men have no hearts, but they often marry ugly women who flatter their own vanity by expecting the women to dote upon them.*

**G. S. PADBIDRI (Bombay)**

Don't you think that some of the Hollywood pictures are no better than the 'headaches' produced in India?

*Why some, many.*

**JAGDISH JAIN (Meerut)**

What is the future destination of the Congress in India?

*Away from the people and therefore away from power.*

**Anwari and Dilawar in a tense moment in Shaheen Art Productions' "Midnight in Bombay", released through C. S. Keshavlal.**

# K. B. LALL'S ANOTHER GREAT HIT !

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ENTERTAINER
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Produced & Directed
**K.B. LALL**

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# DESH-DROHI

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**ABDUL RASHEED (Bangalore)**

Are you an atheist? Answer 'yes' or 'no'.

*No. I believe in Allah.*

Diagnose and prescribe treatment for heart-ache?

*Marriage cures the ache. Children break the heart.*

**S. P. NARANG (Delhi)**

What is the difference between a pet animal and a house wife?

*The pet listens and is always loyal. The other one always talks and often kicks.*

**A. DEVARATNAM (Bangalore)**

Is it a fact that all nice girls love a sailor?

*Yes, one who sails on land.*

**K. H. WADHWANEY (Colombo)**

We are not allowed to travel in ladies' compartment or sit in a waiting room for ladies, but ladies usually travel in gents' compartments and sit in waiting rooms for gentlemen. Why?

*Because gentlemen don't fear ladies and don't object.*

India is free now, but are the people of India really free?

*Free from the British lion but still in the grip of the bunglers.*

**MRS. MANGALAM RAJAGOPALAN (Bombay)**

Who would prove a good friend of our Indian dominion—Russia or America?

*150 years of British friendship pushed our stomach into the ribs. If foreigners could be friends, patriotism wouldn't be a noble virtue.*

Do you think that the Ministry of Transport is justified in raising the third class fares?

*The Government want money by hook and not by crook.*

**A. KRISHNAN (Kumbakonam)**

Marriage is a private affair! How far is this true?

*It is always true. The day this truth is debauched there is a divorce.*

It seems that it is a habit with everyone to speak high of himself. For example, you think you are a tough Banjara and I think I am a clever Madrasi. At least we had no communal troubles here and I can be proud of my province. But what have you got to be proud of?

*I am in a province where no marriages of rich people can be solemnized without the presence of the local ministers. They are as necessary as the priests. The Prime Minister of my province forgets himself and says, "In this world even good things have an end and so the time has come for their Excellencies to leave our shores." This "good thing" was Sir John Colville, a British governor, who had locked up thousands of our fighters for freedom. We have also a Home Minister who wears Rajput tights and ends by looking like a Kathiawari milkman. Then we have a Finance Minister who looks smaller than a rupee and a Labour Minister who is constantly in labour but fails to deliver. We have no communal trouble in our province either, because our Home Minister carries a big grandfather stick of which people are afraid. For sheer personal pride we have so many items here that they will require a book to accommodate them all.*

**BANSI LAL GUPTA (Abu)**

What should a man do when his heart is robbed by a beautiful girl?

*He should let her keep it and start working overtime to maintain her beauty.*

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Directed by KISHORE SHARMA

MUSIC:
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STARRING:
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**Jaimala plays the modern, sophisticated, society girl in Bhoomraddi Productions' maiden picture "Mandir"**

**VALA PRASAD (Pokharayan)**

How do you measure the beauty of your wife?

*By the smile on her face and harmony in our home.*

If Khurshid, Leela Chitnis and Shobhana Samarth form an alliance against you, how will you defend yourself? You have no atom bomb!

*I have one, much younger and more beautiful than all of them put together.*

Why is Suraiya advertised as a 'chocolate girl'?

*Probably because she is a brown-skinned woman.*

**SS CHANDRA SHARMA (Jodhpur)**

What would have been the condition of our film industry if you had taken another job?

*It wouldn't have been worse.*

Will you send your brain to me during my examination days?

*Remember, I failed in the very first university examination I appeared at and I didn't risk another.*

**Md. HABIBULLA (Hyderabad Dn.)**

How is it that you still have the same old affections for your Muslim friends when millions have faith in Muslims?

*The community of friends is much above Islam or Hinduism. During my present illness, an old Muslim friend is back again at his old post to help me.*

**K. V. ANANTACHARY (Madras)**

If I define Pakistan as the monument of unrestrained folly, have you any objection?

*I have. It is a monument of monstrous ambition.*

**C. N. CHILE (Balaghat, C. P.)**

Do you agree that India can lead Asia and ultimately the world?

*I don't understand why India wants to lead Asia or the world when our country is itself stumbling from day to day. This leading and leadership business smells of fascism.*

**PUSHPA KUMARI (Meerut)**

Why do young chaps seeking a film career always cry, "We belong to a respectable family." What has a respectable family to do with art?

*They are under the impression that the film industry is already full of respectable people and will permit only respectable people as recruits. Poor dreamers!*

**R. K. MALIK (Ambala)**

One of my cousins was growing a beard since 1944. He shaved it off in a hurry during the recent trouble. Why?

*In India the Muslim beard has suddenly become a passport to heaven and strangely enough it is a beard-kill-beard business these*

**Ramola with her childlike charm and endearing smile leads the cast in Maya Art Pictures' first screenplay, "Hum Bhi Insan Hain".**

*There's no Rose without a Thorn!*
*Man without Troubles is never Born!*

SEE IN

# Phool aur Kante

*Starring:*

**LALITA PAWAR**

★ SALVI
★ SAROJ BORKAR
★ MOHAN SAIGAL
★ MASTER RATTAN
★ SHALINI

*Directed by:*

**ACHYUT RANADE**

*Music:*

DADA CHANDEKAR

*Story, Screenplay, & Dialogue by:*

INDER RAJ

*Song:*

VISHWAMITTER ADIL

*Photography:*

BAL DHAVALE

*Sound:*

BAL CHAVAN

*Art:*

MADHUKAR THAKUR

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*days. In old days people died of heart failure and other ailments, now they die of beard growth. Why talk of your cousin, our supply secretary D. S. Bakhle shaved off his odd hobby when they called him to Delhi some time back. He didn't fancy going to heaven the Qabrastan way. Poor Brahmins should not indulge in Moghul luxuries.*

**. R. VENUGOPAL (Bombay)**

Have you got anything to say about Madrasis nd their intelligence?

*Nothing special except that they dissipate their intelligence outside their own province for a meagre living and move about Matunga streets without sandals and wrapped in table cloth.*

**. T. RAMAN (Anantapur)**

If you don't take it as flattery, to be a journal- t for a man of your calibre is too small a position!

*Do you want me to become a power crazy politician and address a crowd of self-hypnotised idiots? There is at least no bloodshed in journalism.*

**AR GOPAL BHAIYA (Calcutta)**

When do you generally seek your wife's advice?

*Never. I get it every minute, nevertheless. Women are great ones for giving gratis advice,*

**Nigis and Premnath are obviously perplexed about so ething in "Aag", R. K. Productions' maiden social directed by Raj Kapoor.**

**Pandit Iqbal seems to have no appetite for the dish Meena Kumari holds in Ranjit's forthcoming social picture "Piya Ghar Aja".**

*and while doing so they monopolize the wisdom of the world.*

**H. S. RUPANI (Mombasa)**

What is the exact difference between Hindi and Hindustani?

*Hindi is the language that irritates the Muslims, while Hindustani annoys the Hindus. Communalists want Hindi to be the symbol of their passion, while non-communalists want Hindustani to be the nation's language.*

**SURESH CHANDAR (New Delhi)**

Past looks so very sweet. Why?

*Because its edge can't hurt anyone.*

Very often, the more you ignore a woman, the more she cares for you. How is this possible?

*This is a dangerous experiment with the modern woman. Don't try it because our social waters are full of sharks that live on neglected women.*

Generally speaking, who is more optimistic in life: man or woman?

*The woman. She trusts a selfish vagrant through a lifetime, to keep the home fires burning.*

How can a nagging wife be handled best?

*It is the Almighty's problem not man's. Those willing to be hanged have tried rat poison with success.*

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# NEK-DIL

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RAZA ★ NAZAR ★ DURGA MOTA ★

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*Featuring:*

VIJAYALAXMI ★ LATIKA ★ SU
DEVI ★ PRATIMA DEVI ★ AFZAL ★

*Direction:* S. U. SUNI

*Produced at:* KARDAR STU

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**THE SCREEN**
Shanti Sadan, French Bridge,
BOMBAY 7.

**CONTACT**

**h a veil that unveils greater charms, Sulochana atterjee has a con'emplative moment in "Apni naya", a Chitralaya Ltd. picture directed by Santoshi.**

Why do married women ridicule spinsters look- for husbands?

*Spinsters are late-fee packets that miss the regular clearing. It is the rush to catch the mail that excites ridicule. Girls should marry at their most attractive age or drop the idea for good.*

**I DAYAL GUPTA (Jaipur)**

Biologists say, "Man is an animal". Do you agree with it?

*I would go a step further and call him a brute.*

Why do most of the brilliant scholars of the hesitate even in looking towards ladies?

*If they err in that direction, they will lose marks in their own field.*

In the Muslim League press, Sardar Patel is ribed as an "iron dictator". Is Sardar Patel an dictator"?

*"Iron" because of his colour and "dictator" because of his naked tongue. Sardar Patel is a wrongly boosted product. He is quite kind and human in spite of his frightening looks.*

**ANASUYA DEVI (Bhavanagar)**

Which province in India has the best womanhood?

*In the traditions of our womanhood at least, India has no provinces and communalism.*

What do you think of sleeveless blouses as part of a woman's dress?

*It is air conditioning for the arm pits.*

Recently, Dr. Jayakar appealed to the Parsis to form an opposition to the Congress government. What do you think of this?

*The Congress party very badly needs both opposition and criticism to purge itself of its power intoxication and to work up democracy for the good of the masses. Not only Parsis, but Socialists, Muslims and all other parties should jointly constitute a strong opposition to the Congress in the constitutional field.*

**PRADEEP L. TANNA (Kandivli)**

What message the flowers have to give to the world?

*A short life of beauty and fragrance in silent service to the world.*

**WAMAN RAO THOMBRE (Wardha)**

If I ask you to marry a beautiful Negro girl, will you agree?

*With the Congress against me, the girl must look out for another suitor. Poor girl!*

**Vijayalaxmi is making her screen debut in Firdaus Art Productions' maiden social "Shanti".**

# Fun Takes a Turn

in

# BATOHI

(Way Farer)

SCREEN PLAY & DIRECTION

by Kumar Menon

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GEETA, BEENA PAL, KESARI,
SHIVRAJ, VINOD KUMAR,
RAMLAL, RAVINDRA, RATAN-
-PIYA, & SAPRU.

A PICTURE of
SUPER THRILL
GAGS &
MELODIES

T.K. SCREEN CLASSICS

*Dialogue and Songs:*
**Bharati Devi, Pt. Ratan Piya**

*Music:*
**S. K. PAL**

*Camera:* **V. K. B. Maniam**
*Songs Recorded by:* **B. N. Sharma**

*For Particulars:—*

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C/o Seth Kishorilal Munilal,
Sardar Market, JODHPUR

**Sulochana Chatterjee has the look of a happy, well fed, well dressed housewife in India film Corporation's forthcoming release "Nai Reet"**

**)MESH CHANDRA WHIG (New Delhi)**

Do you think it advisable that Muslims be kept n high and responsible government posts of trust nd confidence?

*What's wrong with the Muslims if they are not Muslim Leaguers?*

Can you predict India's fate in near future and ar as years go by?

*Keep your eyes glued to the North-West Frontier. India's fate may enter from there.*

**. K. RANADE (Satara)**

Lawyers very often become leaders. Why?

*Most of them are tell talkers. These Indian lawyers have cut India into bits to end an old quarrel and have now started a new quarrel over the bits.*

**. K. JWALA (Cawnpore)**

What makes widowers marry again?

*Tentalizing memories.*

When is democracy generally stabbed?

*When the poor are used as an argument and not as beneficiaries.*

When the licensed Congressmen encourage black arket, what should the poor public do?

*Not grant licences to the wrong ones at the next elections.*

**A. BABU RAO (Secunderabad)**

Do you feel any change in you from the midnight of 14th August 1947?

*My bondage has been transferred from the British to the Congress.*

**M. TIMOTHY (Dibrugarh)**

Can you give the biography in brief of Mrs. Sushila Rani Patel?

*Daughter of an advocate, married to the son of an advocate.*

**NARI H. DASWANI (Bombay)**

What do you think of a girl who when kissed on one cheek turns the other in quiet submission?

*Yet to be born.*

**A. N. NARAYANA RAO (Mysore)**

What is the limit in the pursuit of pleasure?

*Pleasure is the limit, pursuit is the struggle.*

Is there any necessity of illusion in our daily life?

*It often dulls the edge of misery and lends optimism even to a cynic.*

Is there a spiritual world?

*There is I guess. I have met a few from the other world and I am still confused about the phenomenon.*

Can the fowl which lays eggs be considered philanthropic?

*No. The egg is her pride product which we steal and console the fowl by petting her to lay more.*

Why are spiders not caught in their own webs?

*Only politicians fall in their own traps.*

Can the moon exert some baneful influence on a man's mind?

*It is an age-old belief on which astrology is based. Seeing the sea waves responding to the influence of the moon, it is not surprising to find the sensitive human mind being influenced by it.*

Do animals think?

*They do and with more consistency than human beings.*

Why do we dream? Is it probable that people dream much more nowadays than their ancestors did in olden times?

*Dreams are reflections of our fears and complexes. With life more complicated and dangerous these days, dreams are more frequent than ever before.*

If there were to be conscription in India will you join the fighting forces?

*I shall fight on the writing front.*

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*Tender skin and male leather.*

An attempt had recently been made on the life the Nizam by throwing a country-made bomb on e car in which he was going. What is your opinion bout it?

*This killing for politics is a dirty game.*

Are women better than men or worse?

*As a race women are better than men. on't forget that woman is the mother of man.*

Does a soft answer turn away wrath?

*Try that on a bandit and let me know the result.*

What is your "mission" in life?

*I am a man without a "mission" and there are millions like me in this country. I don't overrate myself so much as to attach a "mission" to my life.*

What do you think will happen now that the ntrol of sugar and food grains has been removed?

*Mouths will become sour and stomachs will remain empty.*

**S. SAMPATH (Hyderabad Dn.)**

Hasn't Begum Para fled to Pakistan yet?

*She had a bird's eye view but returned post-haste. She doesn't seem to have liked the look of Allah's Garden.*

**ari is featured as a revolutionary in T. K. Screen Classics' maiden social, "Batohi".**

The Madras government has passed orders that drinking scenes should not be filmed. Is this not a foolish act?

*It is, but then we have puritans as ministers who are trying to reform humanity instead of running a state.*

**S. V. RAGHAVAN (Bombay)**

According to an Indian astrologer, the world should end within 53 years. Do you believe this and are you shocked to hear this news?

*There is a greater event much before that —end of Baburao Patel. I am interested in the earlier event.*

What will be the outcome with all this decontrolling of food and cloth?

*Nudism will increase and fasting will become a national sport.*

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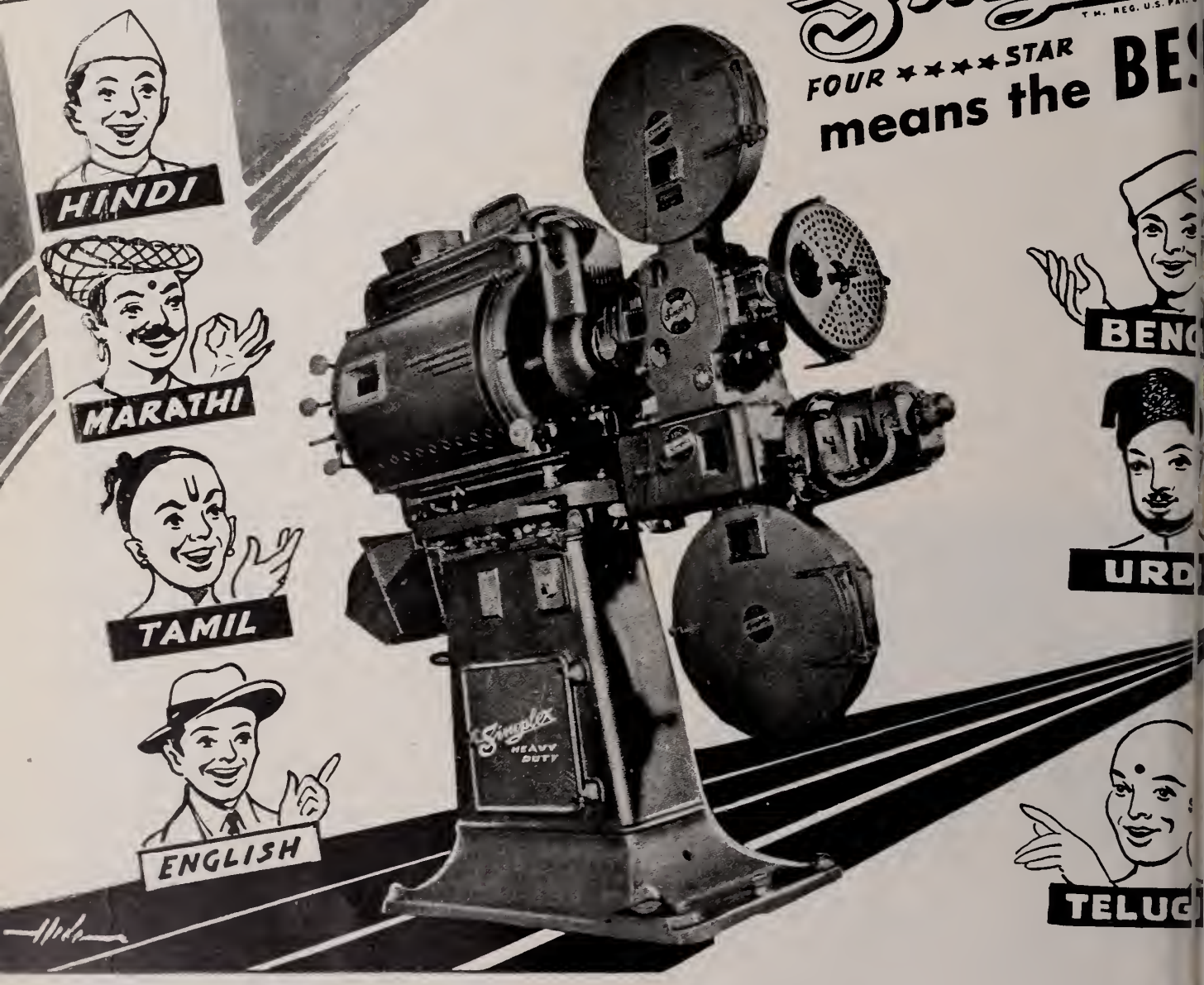


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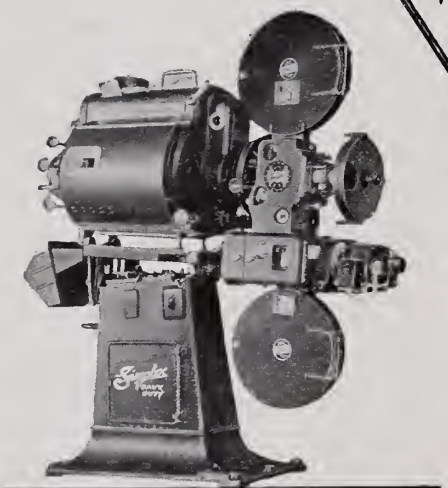


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# "Gulbakavli", A Celluloid Stinker !

## *The Most Disgusting Picture Ever Produced !*

Of all the pictures that have been shown on the Indian screen during the last thirty and odd years, "Gulbakavli" is about the most idiotic, the most boring and the most disgusting one we had the helpless misfortune to see.

The only good thing about the picture is the loving memory of the late Mr. Rustom Modi, one of the gentlest and kindest of men, who produced and directed this picture with all his innocence of technique and story-telling.

"Gulbakavli" is a popular legend, books of which are sold on the street pavements. The motion picture is no improvement on the pavement version.

**GULBAKAVLI**

| | |
|---|---|
| Producers: | Central Studios. |
| Language: | Parsi Urdu |
| Songs: | A. K. Shefta |
| Music: | Firoz Dastur & Bundu Khan |
| Photography: | Balwant Dave |
| Audiography: | Kaushik & Y. S. Kothare |
| Cast: | Firoz Dastur, Rabab, Sanobar, Jamshedji, Menka etc |
| Released At: | Super, Bombay |
| Date of Release: | 9th January 1948. |

Directed By
**RUSTOM MODI**

### PARSI CROWD

That anaemic little actor, Firoz Dastur, plays the brave, legendary hero, Taj-ul-Mulk. He is supposed to go through a million dangers to bring the rare rose from the garden of Gulbakavli to restore the eyesight of his father.

Bakavli, the Helen of this yarn, is played by Rabab, a woman of less than average looks. And yet we are asked to accept her as a heavenly beauty.

**Suraiya is obviously amused with Gope's novel classical music of his own school in "Kajal", Ratan Pictures' maiden screen offering.**

**The day dawns for Nayantara beholding the freshness of morning with sleepy eyes in "Hua Savera", Jivan Kala Chitra's maiden production.**

The anaemic Firoze Dastur has a few brothers who thunder about under the captaincy of old Udwadia. Then there is Jamshedji, another aged veteran, who shouts in the ancient stage fashion and goes blind doing it. He plays the emperor.

The usual miracles and stupidities punctuate the picture from the first foot to the last one and nowhere between these two ends is there a foot of sense or relief.

"Gulbakavli" is the most completely stupid picture and only those suffering from chronic insomnia can risk seeing it as it may either help them to commit suicide or score a few welcome winks. For normal persons, it is a maddening show.

"Gulbakavli" is a social crime committed by one of God's own good men. The picture will demoralize both the spectator and the exhibitor.

FOUR LIVES... EACH CLOUDED BY A PECULIAR KIND OF DEEP-ROOTED LOVE
JAWAHAR
HUNK OF A
NEW MAN
RATNAMALA
JEEVAN JYOT
Story Scenario & Direction
VIJAY MOHAN GUPTA
Music
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# "Doosri Shadi", Long And Boring Affair !

## *Familiar Story Fails To Appeal !*

"Doosri Shadi" is an unnecessary picture. It has nothing new in it either in the story idea or in its presentation on the screen. It has the same old familiar plot which we have seen so often on the screen and is developed in the same old boring manner with the same old sentiment and the same old dialogue.

That is how and where this picture fails to appeal.

Its director, Ram Daryani, has not learnt much after his early picture. He still takes the same old shots which he used to take ten years back. He has not yet got even an inkling of the psychological use of the motion picture camera. It seems as if this little man refuses to progress with the times.

The director's work is so unenterprising and unimaginative that an already old story almost looks disgustingly antique.

### NOTHING NEW

It is the old old yarn in which married man does not get a child and marries second time, accidentally a wrong woman.

The story writers of India always insist on painting the second woman as the bad one and the first one as a paragon of virtue. And then in this case, the story writer defames fate by lending it an irony in making the first one to get a child while the second one remains barren.

When the first one gets a child, the second one naturally becomes jealous and she designs to kill the little one with the help of her paramour who is always outside the home waiting to blackmail.

But the child lives, always by some miracle or carelessness, and is brought up by poor people, because the child is originally born in a rich family, and then the usual film coincidences bring the child and the mother within a small dramatic compass to enable the story writer to begin his usual sob stuff and bring on a climax and a happy ending. The first wife triumphs while the second one is punished.

With this familiar and disgusting plot pattern and Ram Daryani's orthodox direction one can't expect "Doosri Shadi" to be an entertainer. It is not. On the other hand, it is definitely boring.

### GOPE'S ANTICS

The production values are common. There is nothing of outstanding value in the picture from the beginning to the end. Even the music is cheap and common. Only a slight comic relief is provided by the antics of Gope and Ranjit Kumari.

From the players, Gope becomes popular when teaming with Ranjit Kumari. They play the romantic 'bhangis' of the story to provide the story writer with some "untouchable" touches. Kumar speaks beautifully as usual in the role of Seth Hiralal, the sucker. But his face throws up a few unattractive spots which provide evidence of bad health.

Pramila does well as a vamp, a role she has so often played. David does his bit as a caddish stage manager and Mumtaz Shanti pulls her weight all right as the traditional cow like wife.

All said and done, "Doosri Shadi" remains a very boring stuff and not worth seeing because of its hopelessly familiar plot.

**DOOSRI SHADI**

Producers: Krishin Movietone
Language: Hindustani
Screenplay: K. S. Daryani
Music: Pandit Gobindram
Photography: Kumar Jayawant
Audiography: P. Misra.
Cast: Mumtaz Shanti, Ranjit Kumari, David, Gope, Maya Devi, Pramilla etc.
Released At: Roxy, Bombay.
Date of Release: 25th December 1947.

Directed By
**RAM DARYANI**

**Ramola inherits these ragged children with joy and cheer in "Hum Bhi Insan Hain", Maya Art Pictures' maiden social screenplay.**

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# "Ahinsa" Is A Well-meaning Flop!

## *Amateurish Patriotism Marks Kashmir Films' Maiden Venture.*

**AHINSA**

| | |
|---|---|
| Producers: | **Kashmir Films** |
| Language: | **Hindustani** |
| Story: | **Navin Yagnik** |
| Songs: | **Gopal Singh and Chabikumar** |
| Music: | **C. Ramchandra** |
| Photography: | **Lallu Bhai Patel** |
| Audiography: | **Mulvant Mehta** |
| Cast: | **Dr. Gyani, Santosh Kumar, Anwaribai, Navin Yagnik, Dulari, Madan Puri etc.** |
| Released At: | **Novelty, Bombay** |
| Date of Release: | **20th February, 1948** |

**Directed By:**
**RAJARAM**

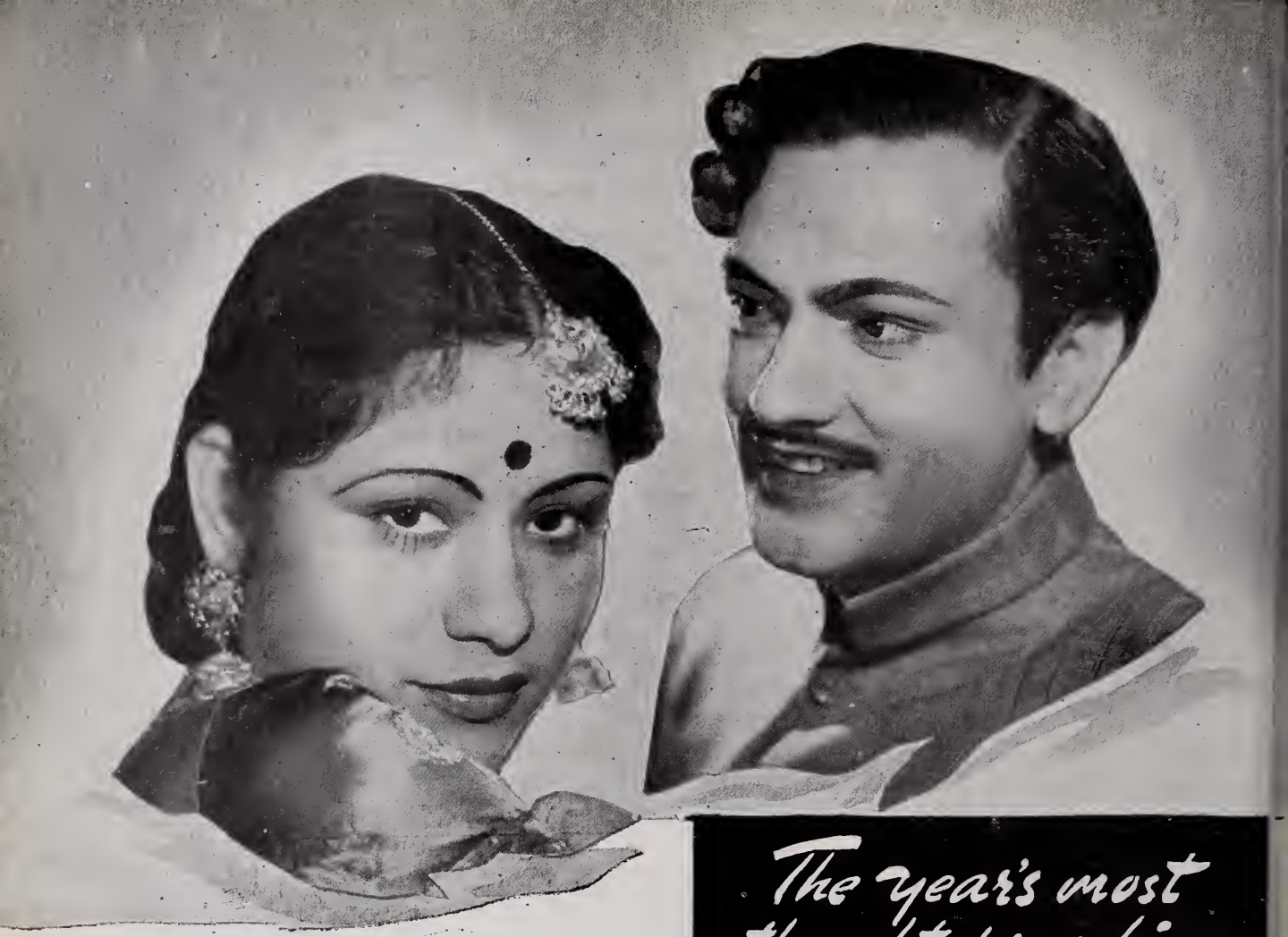
That patriotic fervour, admiration for Mahatma Gandhi's doctrine of Ahinsa, and a desire to present a picture of contemporary political interest are not enough—without political understanding, technical knowledge and expert script-writing—to make a worthwhile film is demonstrated by the failure of "Ahinsa" to reach the level which the title led us to expect.

No doubt the producers were sincere in their intentions. They started with the idea of making a film with a double purpose—to dramatise the revolutionary events of 1942, and to emphasize the Gandhian concept of non-violence. Their technical production and literary resources, however, fell hopelessly short of the task they had undertaken. The stirring mass upsurge of the August struggle is sought to be dismissed by a handful of boys forcibly closing down shops, and a couple of men trying to kill a tommy (who does not look like an Englishman and is not dressed like a soldier!) with an axe, saved in the nick of time by the hero who believes in non-violence. It is a good ironical twist to show that while the would-be murderers escape, the upholder of non-violence finds himself confronting the Police with an axe in his hand and is almost shot for it! But one story twist does not make a story.

"Ahinsa", starting as a feeble documentary of 1942, soon turns into the old Robin Hood formula looting the rich and serving the poor! The "terrorists" look more like anarchic brigands and certainly bear no resemblance to the revolutionary leaders of '42.

The production value, the photography and sound are all of a very mediocre standard, the direction is amateurish in the extreme. In such circumstances, one can hardly expect a high level of acting. Gyani, with his harsh Punjabi accent, has neither the mellowness nor the intellectuality of a Gandhian professor. Navin Yagnik—one of our most sincere and politically progressive artistes—tries to put some spirit in the role of the terrorist. Santosh as the upholder of non-violence, is appropriately insipid. Less of non-violence and a "toughening" process may redeem this newcomer, for otherwise he has a gentle and pleasing personality. The only notable piece of realistic and powerful acting is contributed by Tewari as the brigand chief.

Your reviewer says: An abortion of good intentions. Good theme gone waste. All the same, patriotism may pay dividends.



*Starring:*

## SULOCHANA CHATTERJI
## BALWANTSINGH, RADHAKISHEN

*with*

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RAMSINGH, NARMADA SHANKAR, BABA RAJA,
MISS NEELAM, SAJJAN & TIWARI.

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# SOCIAL

*WRITTEN PRODUCED & DIRECTED by*

## SANTOSHI

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*Music*

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# "Andhon-Ki-Duniya", A Picture For The Blind!

## *Picture Presents Unimaginable Idiotic Mess!*

"Andhon-Ki-Duniya" is perhaps he greatest laughter-provoking elodrama ever presented on the reen. It is, of course, intended be a serious affair and we are pected to see it seriously, but o sooner you see its main actor, Ianmohan Krishna, you begin ughing and don't stop doing so ll the end. If you are a good rtist you can hide the natural sgust in your laughter but few ally succeed in doing this.

"Andhon-Ki-Duniya" is, inci-ntally, one more step towards ajkamal Kalamandir's gradual icide as producers.

In this picture we see Manohar, young, stunted, pigeon-chested, nny looking man with rambling es, dancing with glee because s very oldish-looking wife gives rth to a daughter. The expression of this man seems to scream at us the question: "How could he do it?" The way Manohar dances about all over the town with the eighth wonder in his eyes, he emphasizes our doubts about his probable relationship with the new-born.

Manohar is so glad about the screaming result of his bouncing manhood that he decides to try his skill once again and starts a clandestine affair with his kitchen maid that very night. The producers, of course, show the kitchen maid as a bad, aggressive woman and Manohar as an innocent, puzzled man but it takes two to commit a sexual crime and one wonders how our extra moral censors permitted a highly demoralizing scene like this in a picture—a scene in which the master of a house has illicit relations with the kitchen maid with his wife in confinement in the same house, and on the very night of the birth of his first child.

Or was this scene considered as a progressive contribution to our social morality by the "great producer of progressive pictures", V. Shantaram?

The wife, Sushila, soon finds out her husband's relationship with her maid and getting unbearably offended, she walks out of the house with her little infant through rain and storm to lend a dramatic touch to the scene.

The husband follows them and nurses both the mother and the child through a very serious illness and as a reward succeeds in bringing home his wife and child to live under the same roof.

### THE "DEEWAR" TOUCH

But the wife seems to have seen Prithvi Theatres' "Deewar" and liked the idea of erecting a brick wall to divide a home. So she gets a brick wall constructed right in the midst of her bedroom and separates the two beds to emphasize her future life of self-denial. There was probably no other room in the house where the husband could sleep.

Confronted with the wall, Manohar jumps through the window and goes to his kitchen maid whom he is now keeping as his mistress outside the house.

**ANDHON-KI-DUNIYA**

| | |
|---|---|
| Producers: | **Rajkamal Kalamandir.** |
| Language: | **Hindustani** |
| Story: | **S. V. Vartak** |
| Songs: | **Dewan Sharar** |
| Music: | **Vasant Desai** |
| Photography: | **Anant Kadam** |
| Audiography: | **A. K. Parmar** |
| Cast: | **Leela Chitnis, Munnawar Sultana, Manmohan Krishna, Mahipal etc.** |
| Released At: | **Lamington, Bombay.** |
| Date of Release: | **10th January 1948** |

Directed By

**KESHAVRAO DATE**

**dance ballet led by Latika in Liberty Art Productions' forthcoming picture "Zanjeer".**

Time marches on with the man and his wife on either side of the wall and the daughter Bimba grows up into a maiden, disciplined by her mother and loved by her father.

Bimba loves Kumar, the son of one "Sir Saheb" (what a name!) and the usual matrimonial tangles now crop up. Bimba soon learns of Kumar's past escapade and is in turn informed of her father's affair with the kitche maid.

After the usual misunderstanc ing and heart burning, in whic that funny-looking Manohar look funnier as a crazy sanyasi, th drama ends suddenly and swee ly with the appearance of Manc har at the window.

### SHARAR'S GHAZALS

This picture has hardly any r lieving feature. It is rash enoug to expect any entertaining mus in a picture of Rajkamal, but i this case music gets virtuall raped when Manohar bursts o into a Nur Jehan wail of woe ov the separating wall.

The sound recording is erra and the photography is b throughout. Keshavrao Dat direction is in short so much was of time, money and energy.

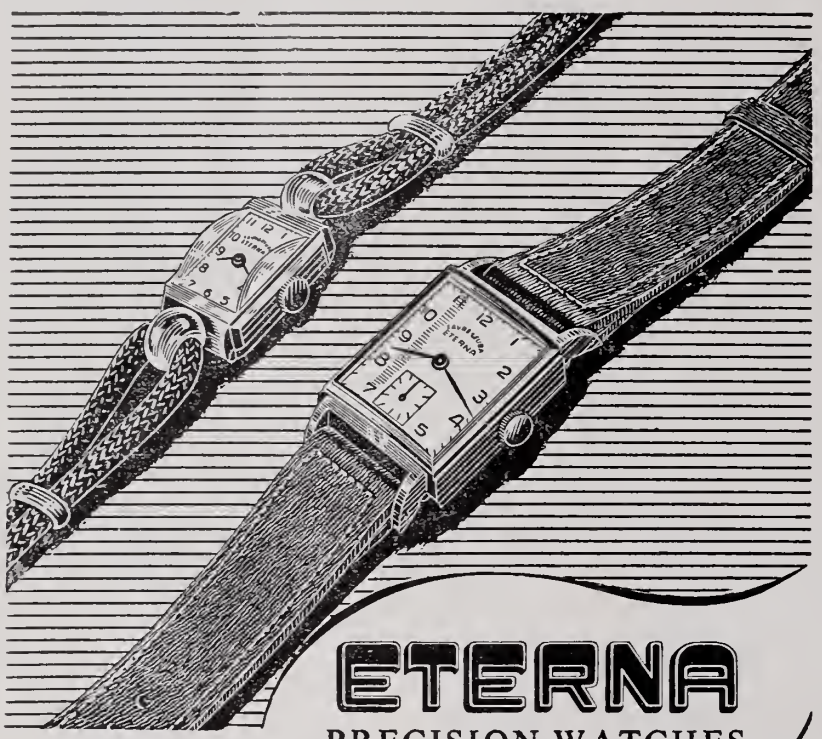
Dewan Sharar has given a co ple of beautiful 'ghazals' but ala they are tuned by a man wl doesn't seem to know the w ghazals should be tuned. It tak more than merely beautiful wor to put over a ghazal. The grea est ghazal needs music plus em tion to be effective and we regr to observe that Dewan Shara beautiful words just proved many pearls before—, well, we let us leave it at that.

### PICTURE FOR THE BLIND

Leela Chitnis easily beats t others in the role of Sushila wh Munnawar Sultana looks qui pleasant. That man Manmoh Krishna defies all description Manohar while Mahipal lool pretty effeminate as Kumar. Pr fessor Hudlikar seemed to be a botanical expedition collecti ferns in the role of "Sir Saheb'

The blind inmates of N. S. Home of Bombay were used so many scapegoats for putti over an idiotic yarn. There nothing about the blind and th world in the picture for it to named "Andhon-Ki-Duniya."

The picture is meant for bli filmgoers and stone-blind exhi tors. It is idiotic and boring the extreme.

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# The Old Mehboob Is No More!

## *"Elan", A Pale Reminder Of Former Directorial Glory.*

There was a time when every picture directed by Mehboob was regarded as a milestone in the progress of the Indian film industry—because of the originality of subject matter and background, as well as of the refreshingly novel and experimental treatment and technique. Here and there he might have erred in the story development, a few of the stories may also have been "borrowed" from foreign films, but the heights to which he aspired were indicative of a keen intelligence and a mind that refused to tread the beaten track. 'Alhilal', 'Watan', 'The Only Way', 'Woman', 'Roti' and 'Sister' all contributed to the growing reputation of Mehboob as one of India's best directors. Generally, he also evinced a healthy and progressive attitude in his pictures.

So long as he worked for others, Mehboob dared to be "different" and original in selection of themes and their treatment, but ever since he launched his own production company, he also has joined the tribe of money-chasers and worshippers of the great god box-office. "Najma", as a Muslim social, was quite good and excellent in technique and directorial flourishes. But then the downward grade started—one boy-meets-girl story after another. Now he plays for safety and commercial success, and the old ideas of technical originality and progressive social content have gone with the wind. The success of films like "Khazanchi" and "Kismet" seems to have induced Mehboob to abandon his old style and run after similar commercially successful films.

"Elan", the latest Mehboob production, is better than most Muslim socials. There is no unnecessary boosting of Islam, and a progressive attitude is taken towards the need of proper education and upbringing of children. Here and there, also, there are a few directorial flourishes. But, fundamentally, it is a hackneyed story—good boy, bad boy, heroine forced into unwelcome marriage, "the ideal Indian wife" licking the boots of a worthless husband, and a melodramatic court scene in which the climax is reached, the guilty punished and virtue exonerated.

**ELAN**

| | |
|---|---|
| Producers: | Mehboob Productions |
| Language: | Hindustani |
| Screen Play, Dialogues and Songs: | Zia Sarhadi |
| Photography: | Faredoon A. Irani |
| Audiography: | Kaushik |
| Music: | Naushad |
| Cast: | Surendra, Munawar Sultana, Himalayawala, Leela Misra, etc. |
| Released at: | Super Talkies, Bombay |
| Date of Release: | 20th February, 1948 |

**Directed by: MEHBOOB**

Munawar Sultana looks pleasant and coy. She is definitely an up-and-coming artiste who should be watched. Surendra looks his old unsmiling self and does not at all look the smart college boy he is supposed to be. In boy-meets-girl scenes his naturally serious countenance does not match with the lightness of the situations. Himalayawala acts naturally in the role of the "bad boy"—he has had plenty of practice, after all! Rehan proves a raw but quite pleasant newcomer who may be groomed into something better. And Shah Nawaz, that old trooper, tries his hand at farcical comedy this time —entertaining but occasionally overdone.

When all is said and done, not a bad picture and well worth a harmless evening's entertainment. But it leaves us remembering the Mehboob that was—the Mehboob that can still be, if he does not foresake Art for the sake of box-office.

*After an Operation*

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| 4. | Shree Bharat Laxmi Pictures. | Calcutta. |
| 5. | Prabhat Film Co. | Poona. |
| 6. | Tayabali Rajabali (Poona) | Bombay. |
| 7. | Associated Productions Ltd. | Calcutta. |
| 8. | Pragati Pictures Ltd. | Madras. |
| 9. | Modern Theatres Ltd. | Salem. |
| 10. | Newtone Studios. | Madras. |
| 11. | K. M. Mody (Central Studios). | Bombay. |
| 12. | Techart Syndicate. | Bombay. |
| 13. | Jayant Desai Productions. | Bombay. |
| 14. | Kardar Productions. | Bombay. |
| 15. | Gemini Studios. | Madras. |
| 16. | Prakash Pictures. | Andheri. |
| 17. | Surendra C. Desai (Amar Pictures). | Bombay. |
| 18. | Minerva Movietone. | Bombay. |
| 19. | Pancholi Art Pictures Ltd. | Lahore. |
| 20. | Bombay Talkies Ltd. | Bombay. |
| 21. | Shree Ranjit Movietone. | Bombay. |
| 22. | Filmistan Ltd. | Bombay. |
| 23. | Rajkamal Kalamandir. | Bombay. |
| 24. | Bharat Productions. | Bombay. |
| 25. | R. B. Chandanmull Indrakumar. | Calcutta. |
| 26. | Jyoti Studios. | Bombay. |
| 27. | Mohan Pictures. | Andheri. |
| 28. | Chitrakala Movietone (Madura) | Colombo. |
| 29. | A. V. M. Productions. | Karaikudi. |
| 30. | Eastern Talkies Ltd. | Calcutta. |
| 31. | Kali Films Ltd. | Calcutta. |
| 32. | S. J. O. Institute. | Bangalore. |
| 33. | Pakshiraja Studios. | Coimbatore. |
| 34. | National Sound Studios. | Calcutta. |
| 35. | Govindram Bros. Ltd. | Bombay. |
| 36. | Famous Picture Ltd. | Bombay. |
| 37. | Famous Cine Laboratories & Studios Ltd. | Bombay. |
| 38. | Sobhanachala Studios. | Madras. |
| 39. | M. & T. Films Ltd. | Bombay. |
| 40. | Shree Ranjit Movietone. | Bombay. |
| 41. | Eastern Studios. | Bombay. |
| 42. | Bombay Film Laboratory. | Bombay. |
| 43. | Ganesh Studios. | Madras. |
| 44. | Ratan Studios. | Salem. |
| 45. | Indrapuri Studios Ltd. | Calcutta. |
| 46. | Radha Films Ltd. | Calcutta. |
| 47. | Miss Leela Desai. | Bombay. |
| 48. | Filmistan Ltd. | Bombay. |
| 49. | Famous Cine Laboratories & Studios Ltd. | Bombay. |
| 50 | Mehboob Productions. | Bombay. |
| 51 | Bose Brothers (Calcutta Movietone) | Calcutta. |
| 52. | Prabhakar Pictures. | Kolhapur. |
| 53. | Jupiter Pictures. | Coimbatore. |
| 54. | Star Combines. | Madras. |
| 55. | Gemini Studios. | Madras. |
| 56. | Bengal National Studios. | Calcutta. |
| 57. | Southern Studios. | Madras. |
| 58. | Rupashree Ltd. | Calcutta. |
| 59. | Mavjyothi Studios. | Mysore. |
| 60. | Shree Sound Studios. | Bombay. |

*and the*

**MINISTRY OF INFORMATION AND BROADCASTING.**

*OUR REVIEW*

# Durga Khote Scores In I.P.T.A.'s Marathi Play.

## *M. K. Shinde's "Andolan" Is First Rate Material For A Film.*

The People's Theatre plays, specially in Hindustani, while they are well-meaning and sincere, generally fail to reach a professional standard in acting, direction and production. "Andolan", a Marathi play which ran very well at the Opera House (in Prithvi Theatre's absence in the North), however, is a notable exception.

Set against the dramatic background of the August "revolution" of 1942, the play creates a warmly human drama out of the interactions of a set of characters—a revolutionary fugitive, a D.S.P., his wife and daughter, and an Inspector who is to marry the D. S. P.'s daughter. Through a series of interesting and emotional incidents, the seeds of patriotism are sown even in the emotionally barren terrain of a Police Officer's household. Playwright M. K. Shinde has made a brilliant debut with this play and should be heard of more often on the Marathi stage. Apart from other qualities—it is terse, concise and emotionally well-knit—"Andolan" is first rate material for a really good film. No wonder the screen rights were "bagged" by Lok Kala Chitra, a new concern, after the very first show!

The principal role—the D.S.P.'s wife—is played by Durga Khote, the veteran film star, who has vindicated her presidentship of the Bombay People's Theatre by stepping on the stage curiously enough, for the first time in her life! She brings to this role the same subtlety, sincerity and intensity of emotion which have marked some of her greatest screen roles—e.g. "Seeta", "Raj Rani Meera", "Charnon Ki Dasi", etc. Others who shine in the uniformly competent cast are

**Mrs. Durga Khote**

Author Shinde himself who plays the bumptious D S. P., Usha Karve, a new-comer with great promise, Shiledar, the hero of Raj Kamal's Marathi "Ram Joshi", and Appa Pendse, the hero of Famous Pictures' "Chool Ani Mool."

Director Keshavlal Date, thus, had good human material from which to mould a drama of emotions played against the backdrop of a patriotic struggle. With his rich experience of stage and screen, he gives the necessary coherence to the play and a professional touch to the I.P.T.A, stage.

**Shobha spites office etiquette and annoys Kanu Roy in "Leela", Filmistan's forthcoming social at the Roxy.**

**Recruit H. Narain of 45, Lodi Road, New Delhi is 20, knows singing and has experience of stage acting.**

# "KHIDKI"

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**THE TALKIE THAT THE COUNTRY IS WAITING FOR**

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by

# SANTOSHI

who spices sense with nonsense and nonsense with sense

*starring*

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with

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**C. RAMCHANDRA**

*Photography*:
**CHANDU**

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# AT HOME AND ABROAD

### KALPANA" TO MATERIALISE?

Nagpur, Feb. 22.

According to a representative of "Globe" who recently interwed Uday Shankar, the latter pposes to start a big cultural ntre in the country and has subtted a big scheme to the Govnment of India for financial aid this connection.

The centre, according to Uday ankar, will accommodate as ny as 700 artists.

### ROBBED OF JEWELLERY

Bombay, Feb. 27.

Sheila Devi, a film actress reing in a guest house at Ballard tate was robbed of her jewelry worth about Rs. 20,000 yesday.

It is reported that she left her idence accompanied by one aikh Yasin Walad Shaikh Baibhoy for her studio and on the y she recollected that she had locked her room and despatchher companion back to fetch nething and lock the room prply.

It is alleged that Shaikh Yasin king advantage of the opportuy, rifled her jewel case with the aistance of another person and two took away her collection gold and diamond ornaments.

Shaikh Yasin was subsequently ested by the police and put un custody, while his accomplice, o is believed to be Sheila Devi's rer is absconding.

### FILM SHOWS IN BROAD DAYLIGHT

Moscow, Feb. 14.

new type "daylight" cinema expected to play a big role in pularising educational and art ms throughout the Soviet Union. pecial projector and a lamp siar to the school magic lantern duce a film so clear that in liant daylight it can be seen n all seats.

### TAGORE'S WRITINGS IN CELLULOID

New Delhi, Feb. 28.

It is understood that the Nanal Archives Department of Government of India has retly micro-filmed the manuscripts of various writings of Poet Rabindra Nath Tagore, including the Gitanjali which won him the Nobel Prize and also his personal diary along with some domestic documents. It is further understood that a copy of the film which has been given to Mr. Ratindra Nath Tagore, the poet's son, may be shown on the screen to the public.

### FILM STAR FOR RECTORSHIP

Glasgow, Feb. 28.

Scots-born film star David Niven who is now in London for the film "Bonnie Prince Charlie" was recently nominated as Independent candidate for the Rectorship of Glasgow University (Scotland).

His supporters include many ex-Service students because he is a former commando.

One of Niven's sponsors said, "He is a man who will be representative of the undergraduates. There are many ex-Servicemen at the University now and they believe that Niven has the attitude to life and the necessary background to represent them."

### ENTERTAINMENT TAX

Bombay, March 2.

The Motion Picture Society of India, The Indian Motion Picture Producers' Association, The Indian Motion Picture Distributors' Association and the Cinematograph Exhibitors' Association of India have submitted a memorandum to the Finance Minister, Government of Bombay, regarding the proposal to increase the entertainment tax by 25 per cent of the present rates.

It is pointed out in the memorandum that the Indian film industry is paying other taxes which all told amount to nearly 60 per cent of the gross earnings and it is the most heavily taxed industry in India.

In the circumstances, the film industry and the people of the Province would legitimately expect a substantial reduction in the present heavy entertainment tax, particularly in the lower classes of tickets costing Re. 1 and less. If that is not feasible due to the exigencies of Provincial Finances, the least what could be done is not to add to the top-heavy burdens already borne by the industry.

### FILM EXTRA IN EVE'S GARB

Bombay, March 2.

The Bombay Vigilance Police found a city film extra (who calls herself a film actress) in Eve's apparel but without even the old testamental fig leaf when they raided the Wayside Hotel at Juhu

**Munawar Sultana is quite a match for A. Shah in Great India Pictures' forthcoming social "Parai Aag."**

on the 29th February where two disguised agents of the C.I.D. had taken the girl for a bout of paid love.

The Police was informed that a young Muslim named Aziz-ul-Haq was supplying film actresses and studio extras for immoral purposes and was living upon their earnings.

These ladies of easy virtue, it is stated, were catered for Rs. 100 each and upwards, the price being fixed in proportion to their age and looks.

A trap was laid by the Police to collar the pimp red handed. Two bogus customers who were provided with marked money were sent to strike a deal with Aziz-ul-Haq.

They were taken by the obliging Aziz to Chothia Mahal at Walkeshwar, where the film actress Khurshid Akhtar who has assumed the screen name of Asha was living.

The two bogus "customers" thence proceeded to the hotel at Juhu accompanied by Asha alias Khurshid Akhtar for whom they had paid Rs. 200 to Aziz-ul-Haq.

Later, when Police arrived at the place, it is reported that Asha was found in the company of one of the two customers in a state of nature.

Earlier, when Asha and the two "customers" motored to Juhu the police had raided the residence of Aziz-ul-Haq and recovered the marked money in currency notes.

Haq was subsequently arrested on the charge of living on the earnings of prostitution by a deputy inspector of the Vigilance Police.

**FILM ARTISTE AT 102!**

New York, March 14.

Senora Phillips Gomez, aged 102 has gone to Hollywood to take part in her first film. Her co-actors in the film are Humphrey Bogart and Lauren Bacall.

**UNPRECEDENTED HOLIDAY**

Madras, March 7.

The theatres of Madras City, numbering twenty-four, have declared a weekly holiday for their staffs as well as for the cinegoers!

All the theatres will rema closed every Monday.

It appears that these Madı exhibitors are either so prosperc as to be able to kick a day's ea ings per week or so stingy th they would rather lose a day's come than employ staff enough allow for a straddled weekly hc day.

**HUNGARY BAN ON U. S. FILMS**

London, Feb. 8.

All films featuring the Hol wood stars Clark Gable, Barba Stanwyck and Ginger Rogers, ha been banned in Hungary for th part in the recent Washington quiry into Communist activit in the film city.

The Hungarian announcem accuses them of "helping per cute progressive elements in film industry."

Rumania took similar act against the trio at the end of last year.

**CRIMINAL NEGLIGENCE**

Bombay, March 5

Four persons were injured,


SHRIMAN SETH KESHU RAMJI

Proprietor of the Polo Victory Talkies, JAIPUR.

Foundation stone was laid by Lieut-General His Highness Saramadi-Rajaha-i-Hindustan Raj Rajendra Shri Maharajadhiraj Sir Sawai Man Singhji Sahib Bahadur of Jaipur, G.C.I.E., G.C.S.I., LL.D., on 14th December 1945.

Opening ceremony of this beautiful house was performed by His Excellency Rear Admiral The Earl Mountbatten of Burma, K.G., P.C., G.M.S.I., G.M.I.E., G.C.V.O., K.C.B., A.D.C.

THE MOST BEAUTIFUL AND COMFORTABLE HOUSE IN INDIA.

A scene from Chitrakala Mandir's maiden production "Roop Rekha".

seriously, when a fire broke out at Tardeo last night partly destroying the ground floor of a building.

The fire originated from a loft on the ground floor of the building where film had been stored, reportedly without authority. Fire engines were rushed to the place and the fire brought under control but not before damage estimated at Rs. 4000/- had been caused.

The film was stored on the loft where some people were residing and they were taken unawares when they suddenly found themselves inside a conflagration.

### END OF DISPUTE

London, March 21.

Britain and Hollywood today ended their seven months' deadlock over the import of American films, announced Mr. Harold Wilson, President of the Board of Trade, in the House of Commons today when he reported that an agreement had been reached with the Motion Picture Association of America providing that the 75% tax imposed on American films 1st August be withdrawn as soon as the necessary order can be made.

Under the new agreement, 17 million dollars a year has been fixed for the remittance during the first two years of earnings in Britain from the showing of American films, said Mr. Wilson.

### PLASTIC INDUSTRY FILMED

Bombay, March 18.

Three technical films—"The Story of Formica", "Operation Tynemouth" and "The Story of Tenite"—depicting the manufacture of industrial and decorative plastics from raw material to various finished products and their application, were recently shown to Bombay engineers and industrialists by local representatives of a Calcutta firm. The commentary was given by Mr. P. Gordon-Fischel of London.

### FILMISTAN AND SANTOSHI

Bombay, March 15.

On an application by Messrs. Filmistan Ltd., the Bombay High Court granted on the 2nd March an interim injunction restraining Mr. P. L. Santoshi, from working for any other concern until March 19, when Filmistan's case for the enforcement of the contract will come up for hearing.

It is now understood, however, that the High Court have made the injunction absolute and orders have been served on Mr. Santoshi not to work in any capacity with any other concern until the expiration of his term of contract with the Filmistan Ltd., which holds good till June 1949.

### CRICKET THROUGH FILM

London, Feb. 26.

With the definite object of instructing the generation in how to play cricket an instructional film called "How to Play Cricket" has been made and is available to schools, institutes and club.

Stars of the film are W. J. Edrich, England and Middlesex, T. G. Evans, England and Kent Wicket-keeper, and Sims, England and Middlesex spin bowler.

It is the only film of its kind produced in recent years and covers all aspects of the game batting, bowling, fielding, setting of the field and wicket-keeping.

### CHANDULAL FOR GENEVA

Bombay, March 19.

Mr. Chandulal Shah of the Ranjit Movietone who was appointed by the Government of India as a delegate to the International Conference on Freedom of Information flew this morning, along with other delegates and Miss Gohar of the Ranjit Movietone (who accompanied her business partner as his official secretary) for Geneva where the con-

Mr. Chandulal J. Shah, snapped at the aerodrome when he left for Geneva as a member of the Indian Delegation to the International Conference on Freedom of Information.

**Satyarani and Tiwari recollecting their youthful days in "Apni Chhaya", Chitralaya Ltd's maiden production.**

ference begins its session on the 23rd instant. Mr. Chandulal Shah was given a hearty send-off by his employees.

### WHAT IS IN A NAME?

Paris, March 22.

M. Henri Verdoux, the Paris citizen, who had brought an action against the distributors of Charlie Chaplin's wife murderer film "Monsieur Verdoux" pleaded by saying that he had six points in common with his namesake of the film. They were: his surname, his Christian name, his employment in a bank, the fact that he was married, that he was father of a boy of five and that he was a specialist in financial questions.

M. Verdoux claimed 5,000,000 francs from United Artists Distributors and cinemas.

He asserted that his reputation, peace and well-being had suffered. He had been chased by journalists, harried by photographers and had completely lost his former calm. Customers at the bank where he worked called him "Bluebeard". The suit however, was dismissed by the court who decided that there was no real resemblance between Mr. Verdoux and his screen namesake.

### PRINCESS AS PRODUCER

London, March 19.

Princess Yvonne Murat, 32-year-old brunette, who was once Vivien Leigh's stand-in, is investing about Rs. 13,00,000 in producing British comedy films—10 sixty-five minute second features a year.

The princess whose ancestors fled to England in the French Revolution is the managing director of a new company called Talent Films Ltd.

On the board of directors of the company are two former rank key men, Major A. M. Sassoon, Chairman of 'Two Cities Films' during the production of pictures like "In Which We Serve" and "Henry V" and Major Leslie Cardew, Mr. Rank's ex-location director.

Princess Murat (professional name Yvonne Murray) learned film business as a small part actress and a scenery and costume designer. She is backing the new venture with a fortune built from a legacy and a series of investments.

### BRITISH ACTOR HONOURED

Hollywood, March 21.

Mr. Ronald Colman, 57-year-old British actor, has gained Hollywood's highest honour—an O car gold statuette—for his role a crazed actor who turns mu derer in a "Double Life".

His selection as top film ac of 1947 by the Academy of M tion Pictures, Arts and Scien marks the climax to a career 25 years as a screen star.

### FILM TITLE HAS VALUE

New York, March 14

A survey of American filmgo has disclosed that between 23 a 26 per cent. of them pick up th evening entertainment solely fr the title of the picture.

Never before have film tit received such elaborate attenti Titles are being changed up three times before the film finally shown. Film men s that if the title turns out to be "dud", so will the film itself.

"The Bishop's Wife" which w shown at the Command Perfo mance in London, is, according screen authorities, a good enou film, but the title is not catch Apparently Samuel Goldwyn's s tute staff were quick to notice th because they suddenly switch their advertising campaign to teaser line, "Have you hea about Cary Grant and th Bishop's Wife?"

Twentieth Century Fox chan ed the title of one film thr times. All the changes were ma after the film was produced a the cost of publicity for the n titles is said to have been abo Rs. 750,000|-.

Very few films in India ha really catchy titles that alo may induce film-goers. On t contrary some good films ha suffered at the box office on a count of their uninviting a crude titles. Indian producers a not yet literate enough to choo even attractive titles for their pi tures.

### THEY DON'T LAG BEHIND

Dacca, March 10.

The Government of East Be gal have promulgated the Ea Bengal Amusement Tax (Amen ment) Ordinance which came force from March 4, 1948

According to the provisions the ordinance sub-section (3) Section 3 of the Bengal Amus

ients Tax Act of 1922 which pro-ided for payment of Entertain-ient tax at concessional rates ill be repealed and a uniform ax at the rate of 25 per cent will e payable on all admission tick-ts to all sorts of entertainment.

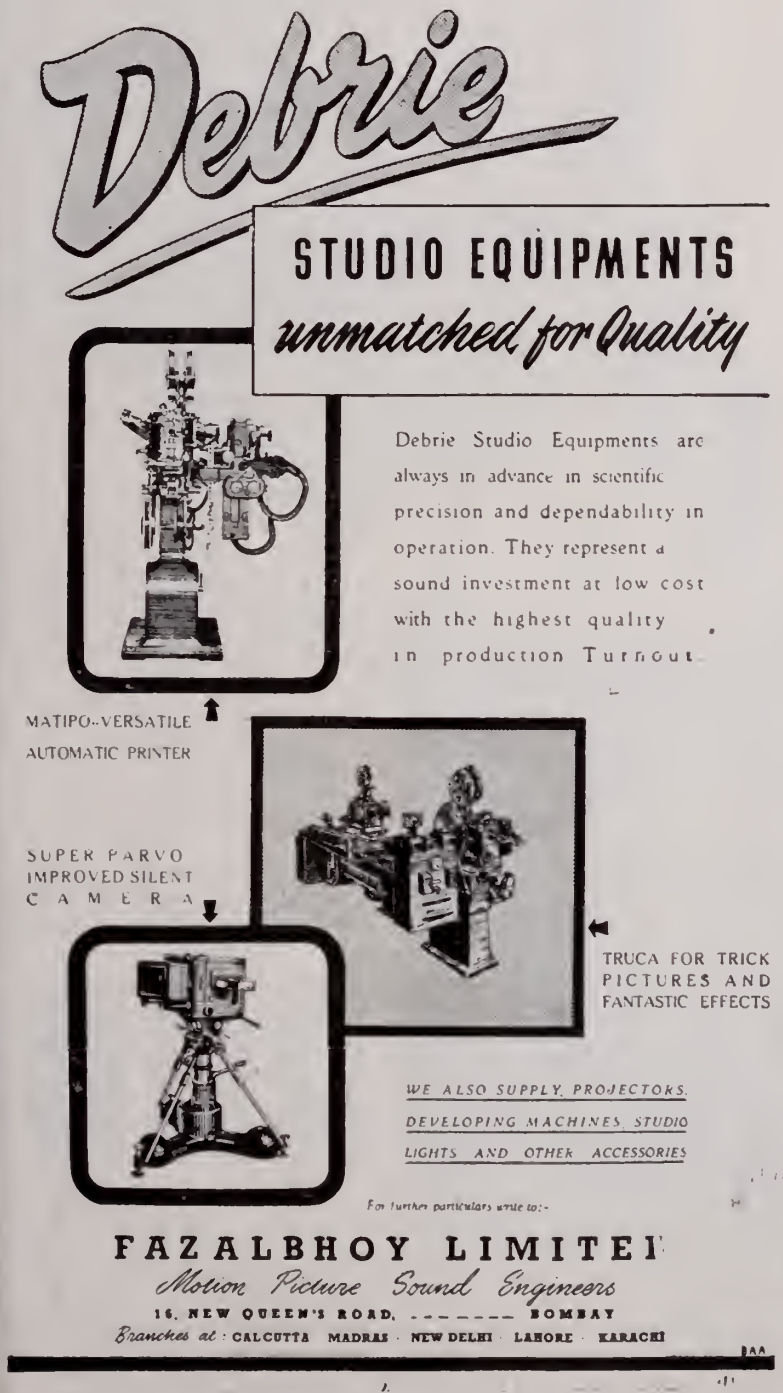
**GIANT FOR SCREEN TEST**

Hollywood, March 14.

Clancey Ross of Alameda, Ca-fornia, strained and bulged his ighty muscles today to win the tle of "Mr U. S. A." from 15 other bronzed supermen before a crowd of whistling, cheering wo-men.

Ross wins a solid gold trophy worth Rs. 3300|- and a screen test with Cecil B. DeMille for his forthcoming epic "Sampson and Delilah".

Ross' measurements were: neck 17", chest expanded 51", arm 19", waist 31¼", thigh 25 1|2", calf 16 1|2", weight 195 lbs., height 5'-10".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**GOVERNMENT PUBLICITY FILMS**

Madras, March 3.

A Film Publicity Unit is proposed to be attached to the Information Department of the Madras Government. The unit will be in charge of the production of suitable films for publicising the activities of the nation-building departments of the government.

A recommendation to this effect was made to government by quarterly conference of the heads of nation-building departments of the Madras Government held here recently. Twenty officers belonging to the various nation-building departments were present. The conference discussed and approved the scheme for publicity through films for the activities of these departments.

**PEACE BE TO HIS SOUL**

Lahore, March 3.

Death took place of Durga Mota, famous comedian of the Punjab, on Sunday, February 29, at Jullundur.

**Durga Mota**

Durga Mota featured as a comedian in several successful pictures produced by the Pancholi Art Pictures and with his tall figure, bulky stomach, heavy weight and blank face, soon became popular with film fans all over India. The last picture in which he played a role is Chitra Kala Mandir's "Roop Rekha".

# *Could that ever be true ?!!!*

WAS THIS INOCENT GIRL'S LOVE
FOR HIM A SIN ?

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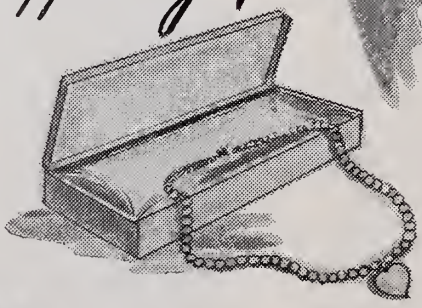
PRODUCTIONS'
*Maiden offering !*



*An arresting Drama of a gi*
*that lived to love and Suffe*
*Suffer and love !.....*
*....*

SURENDRA *and* MUNAWAR SULTA
IN

# MERI KAHA

*with*

★ PRATIMA DEVI ★ LEILA KUMARI ★ SANOBAR, ★ RAMESH SINHA
★ BHUDO ADVANI ★ SANTOSH KUMAR ★ MURAD KHAN & WASKER

| *Screen Play:* | *Music :* | *Production-Controller:* |
|---|---|---|
| WAHED QURESHI. | K. DUTT. | A. K. SAWANT. |

*Directed & Photographed*
*by*
**KEKI MISTRY**
(COURTSEY: CENTRAL STUDIOS)

*Produced by:* **SHARAF**

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STF PRODUCTIONS

# Woes & Echoes

*(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)*

### HE WANTS RELIGIOUS EDUCATION!

'Permit me to say a word out Judas' article in "filmindia" February '48 under the caption. bul Kalam's Religiosity".

'Judas is of opinion that if re- ious instruction is given in ools it "will shatter our dreams building a secular state and we ll have started once again the vicious game of religious fa- icism in which thousands have n killed in the name of reli- n."

'This is absurd. In fact a good ventive to such fanaticism lies a true religious instruction. A e Hindu will do no harm to a slim, and vice versa. For ich religion favours forced con- sion, abduction, rape, loot, on, and murder? Communal turbances are really due to, not giosity, but a lack of religious ndedness. Therefore religious truction must be given in ools so that we become not aties but true Muslims and e Hindus and live in peace and mony.

Secondly, I do not see how the parting of religious instruction schools is incompatible with lding a secular state unless ular state means a state of eists!"

BNGALORE. *Abdul Rasheed.*

### COLLEGES OR SCHOOLS FOR SCANDAL?

I had the misfortune to be at Green Talkies' showing "Jugnu", a Shaukat Production. And I e say that all the goodness (if ) of the picture is marred by single stroke, namely, the gar dance of the college girl. ether with the song 'Loot ja- ni phir nahj auni.'

In fact, such dances are never l in a college and in presence such a gentry. It spoils the ne of a college and frightens parents to send their children colleges for higher training.

*Daya Shankar Lal Sinha.*

BNARES.

### INDIA DISGRACED ABROAD

"On the night of 27th January 1948, I had the misfortune of seeing the "India Variety Show" of classical dances, music etc. etc. As it was a much advertised performance, people had flocked in from all corners of the island. Some Europeans, too, were to be seen.

"Barring only three to four items, the whole show was a big flop. The dances were nothing but movements of hips, swayed to and fro purposely when the audience jeered. I fail to understand why and who gave them permits to come to this country? Such vulgar shows must be stopped at once and performers sent back to their home country.

"Nothing but shame and disgrace these people bring to the name of our country and countrymen, our sacred arts and crafts.

"Send them back".

MOMBASA. *D. S. Bhatt.*

### SHAME!

"The late British Indian Government was compelling the Exhibitors and the public alike against their wishes to screen and see "War Shorts" but now when the people are clamouring to see and exhibitors all over the country eager to screen the most momentous topical of Gandhiji's cremation, etc., it is indeed a matter of collosal negligence on the part of the present National Government in not supplying the same to the Exhibitors all over the country.

"It is a matter of great shame that unscrupulous distributors are making capital out of the peoples' great eagerness to see and reverence for Gandhiji by piecing together all sorts of shorts on Gandhiji and forcing exhibitors to pay huge rentals, where as this was the best opportunity for the producers and distributors to serve the public by supplying these shorts free to exhibitors. Oh, when will these film people show any sense of decency?"

*N. V. Prahlad.*

SECUNDERABAD.

### CENSORS, PLEASE NOTE

"I bring to your notice two

**S. Sarova, heroine of the famous Russian film "Glinka" looks very much an Indian beauty the way she parts her hair.**

more pictures for inclusion in your anti-corruption drive in the film producing business.

"Durban", which is running with a crowded hall in this city of ever increasing picture houses is one of them. In spite of your severe criticism every month the censors seem to be deaf eared. This picture contains some filthy dances which are nothing less an example of intense sex-appeal, which clearly predicts that the film people will adopt nudism in the very near future.

"The second one is "Shehnai" of Filmistan. Though it has proved a box office hit, it has left no stone unturned to massacre the morality of the masses. I refer to songs 1. "Jawani ki rel chali jae" and 2. "Ana meri jan sunday ke sunday" fully well supported by vulgar gestures of the body.

"Are not such pictures sure to bring moral degradation and mental corruption to our young tender minds?

"When will the so-called cultured censors and producers have even the common sense to differentiate between good and bad?"

LUCKNOW. *K. P. Srivastava*

**WILL YANKS STOP "BLOODY INDIA"?**

"Recently I came across a news item that the President of the Film Board of America is going to pay a visit to India and other far Eastern countries on a business tour. I request you, Mr. Patel, on behalf of the cine-going public, that on that occasion, of his ensuing visit, you please discuss with him, if necessary with some national leaders, for not screening the "Bloody India" picture in America and get an assurance to that effect. If you do this it will not only save India's face in the outside world but also its age old glory and tradition. Hope you will do the needful at that time."

NEGAPATAM. *N. Ganapathi.*

**"SAFAR" NONSENSE**

"Just a few days back, I went to see the picture "Safar". Its director must be very proud of the strange story as well as of its some vulgar scenes. The acting of the heroine as well as of her first lover is quite unconvincing. Can it be possible for a respectable girl (as shown in the picture) to act and sing like the heroine sang the 2nd song? How rubbish was the song, acting and winking etc. Besides this, the pair dances were also very exciting. What to say of the overacting of the first lover! Director is responsible for all the actings, but he must be feeling as if he has produced a progressive picture. I do not know why the censor overlook all this nonsense. What is your opinion Mr. Patel?"

*Miss Neena Bhasin*

AMRITSAR.

**Recruit Ish Kumar Anand of La Touche Road, Lahore is a B.Sc student, 5'-7", and 20 years of age**

**EPITAPH**

"Your epitaph on Bapuji is a parable by itself and incidentally I can say, an Indian chapter ha been added to Bible.

"How did you get the idea?

"Please accept my sincere con gratulations on your productio of Gandhi's supplement to "film india" February '48.

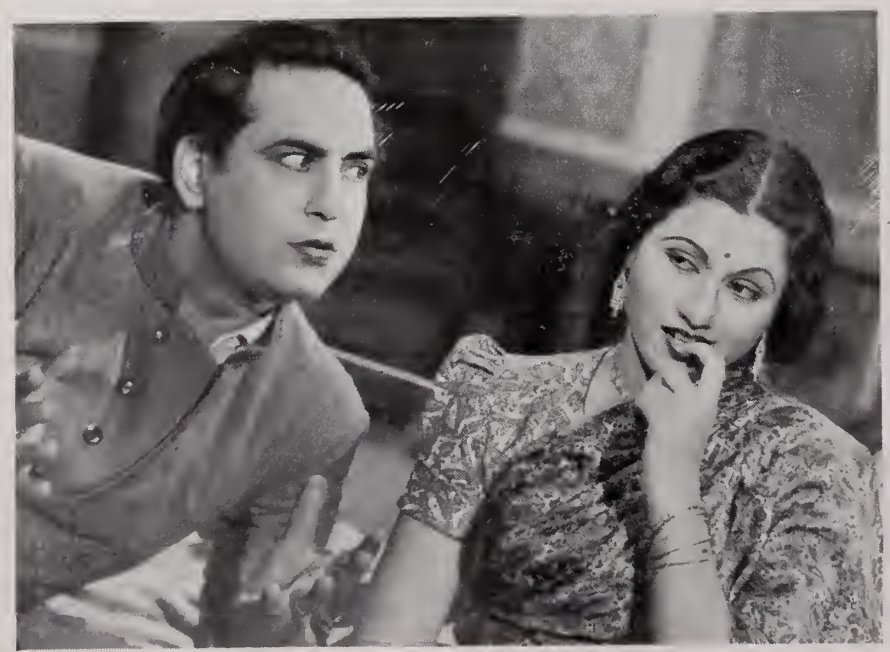
*T. Vinaya Kumar*

KURDUWADI.

**BRICKBAT FOR SHANTARAM**

"Permit me to pay my homag to once upon a time's best direc tor Mr. V. Shantaram.

"I happened to see "Jivan Ya tra" at Allahabad. As this wa a film directed by Mr. V. Shan taram, I forced two of m friends to come to the pictur house. But on seeing the pictur we were so much bored that no only I felt sorry for my money but for the time as well. Alon with this boredom, I also got the



**In Great India Pictures' "Parai Aag" Ulhas is spinning some yarns which do not convince Mumtaz.**

urses of my friends for dragging em to such a picture."
AGRA. *Krishna Swami Mehra.*

**VULGARIANS AND "KALPANA"**

"Recently I went to see 'Kalana'. The bitter experience that acquired in the picture hall roves that pictures of such aesthetic value should not be displayd in the halls which are generally atronized by those who belong o the lower strata of the society. Much to the embarrassment of hose who had gone to see the picure with their families, obscene emarks echoed in the hall again nd again when "march of future omanhood", "Ras leela," "Kathak ance" etc., were being flashed on he screen. In fact the charm of Kalpana" was spoiled by some liots, and this happened all the ree days I went to see the picre."
UCKNOW. *Kumar Ghosh.*

**GOOD PICTURE, BAD SOUND**

"The other day I went to see day Shanker's "Kalpana" at the cal New West End. The sound stem of this theatre is completehopeless. I was really shocked hen I saw that the sound system as so bad for so good a picture s "Kalpana". The audience were mply howling and making their roats hoarse. As the sound itself id not reach our wide open ears, e public started shouting over at. Those people (including myself) who purchased Rs. 1-4-0 ckets had spent their hard earnl money in vain at the New est End, because we could hardhear a word being exchanged the screen. All the fault lies ith the 'West End' and not with e picture in any way. The photoaphy is hopeless at places due to shaky camera. The music in itlf is really excellent. Mr. Vishnu as Shirali has done his job very ell as a music director. The dicion is excellent, but it is too gh for the public to understand. e scenery is very good. Had it en a technicolour picture, the eatres would attract more owds than at present. The pubwould take more interest and ould admire it more than at preent. What pleases me most are e artistic dances by Uday Shankar and his talented wife Amla Uday Shankar. She gives a couple of excellent dances in artistic poses.

"In short this picture is excellent. It is necessary for everyone to see this picture in any of the five theatres, with the exception of New West End.

"It will be a down-right shame on the part of the West End Theatre management if this picture is a failure."
BOMBAY. *Anil K. Das.*

**1857—A SHAME!**

"I have seen or rather I was compelled to see '1857' produced and directed by Mohan Sinha. I doubt whether this gentleman has ever taken pains to turn the pages of the history of '1857' before undertaking its production.

"In brief the history of '1857' tells us about those heroes who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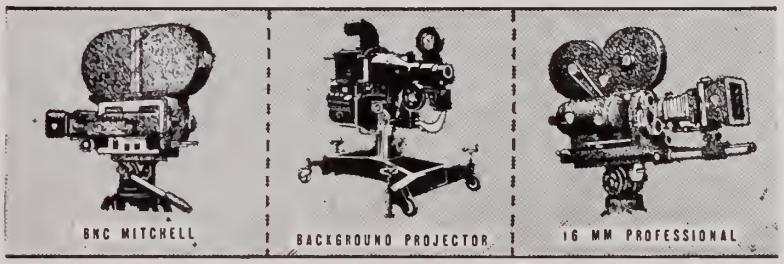


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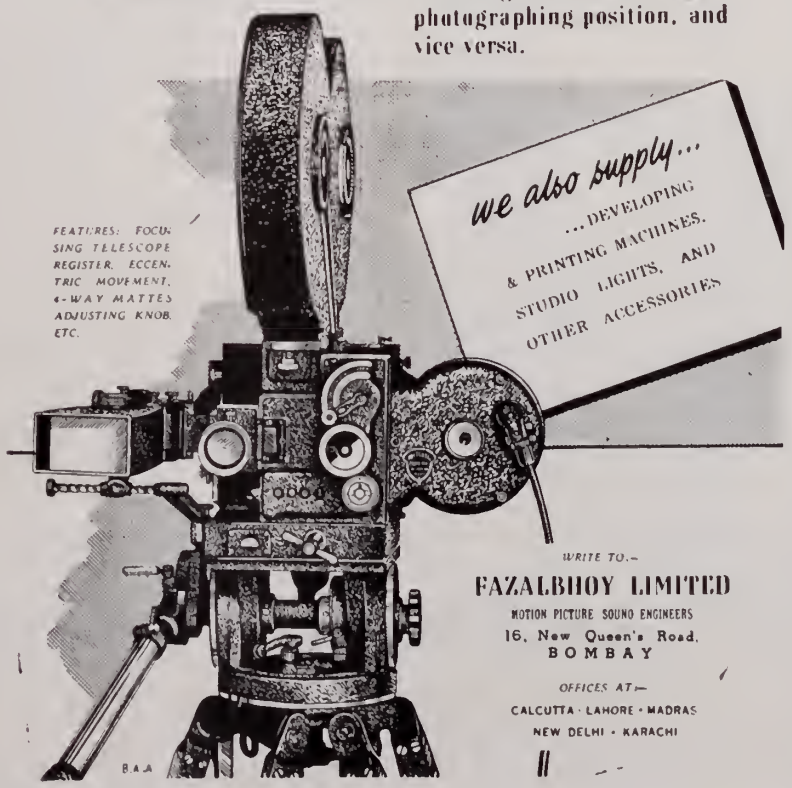
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Music : : RABIN CHATTERJEE

*Cast*

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SANDHYARANI — BIPIN GUPTA
PARESH BANERJEE — KESTODHON

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thousand others

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**ecruit Mirza Hussain c o BEST o., Electric House, Fort, Bombay; ; 24, 5"-7½", weighs 177 lbs., and as played minor roles in a couple of pictures.**

crificed their lives at the altar their motherland in an attempt liberate her from the foreign ke. This was the first war of ndependence'. Does Mohan Sin- make any attempt to picturize e heroic deeds of those heroes d heroines? Certainly not. What gives us in the name of '1857' enough to hang our heads in ame. If ill-informed producers d directors are given free hands produce pictures based on the storical subjects which have ade our history ever glorious, en, I am afraid that the day ll soon come when the fair name our country will be blackened the eyes of the world.

"So before it is done, it becomes e duty of the Government of e day to put an end to such ti-national activities and take astic action against such produ- rs. Will the Government do it?

*K. N. Raizada.*

EW DELHI.

**SEVEN ARTS, PLEASE NOTE**

"I have to refer you back to the ay '47 issue of "filmindia", erein an announcement of M/s. ven Arts, Bombay 4, was pub- hed on page 46, to the effect at they would award a fancy prize of Rs. 250 to the person who suggests the loveliest name for one of their new stars, whose photo was also published. We were given to understand that the name of the prize winner would be published in "filminda". In view of the fact that "filmindia" enjoys the clientale of largest reading public in India, thousands of suggestions must have been made in response to the announcement but it is surprising that although the star has now been duly christened, the name of the prize winner has not been announced hitherto. Was the announcement a deception? Was it made to popularize the company and the star and to dupe the public? Will you throw some light in the matter, Mr. Editor? Your reply regarding the conduct of the company will, I am sure, form an interesting reading."

REWA. *A. P. Shukla.*

**NO RAM-REHMAN!**

"Mr. V. K. Fazlur Rehman was evidently offended when a couple of Hindus walked out during the show of "Elan", a Muslim picture. He asks, "whether the Hindus also have started believing in the two-nation theory? and adds, "I have respect for every religion and have loved pictures like Tukaram, Dnyaneshwar etc. Why not our Hindu brothers stick a bit of Muslim propaganda propagated by a Muslim for the betterment of his own community without meaning any offence to others? ("filmindia" Jan. 1948).

"It is sheer hypocrisy on the part of any Muslim to say that he "loved" pictures like "Tukaram" and "Dnyaneshwar", because hero-worship and idolatory are positively forbidden in Islam. No Hindu, in these days can be taken in by such a ruse.

"I want Mr. Rahman to realize that the idea of doing propaganda for the sake of one community to the exclusion of the rest, is bound to be distasteful—if not actually offensive—to those who do not belong to that particular community.

"When a propaganda bears the label of a particular religion, it necessarily becomes isolationist because it ignores all the other religions; and this constitutes the offence of omission, which does not shed its character on account of that fact.

"The world has become too small to accommodate the followers of any isolationist ideology, and an immediate or eventual clash is bound to occur between them and their neighbours. The immediate history and the current events of India have abundantly demonstrated how disastrous this can be to the security of the individual.

"But it is a pity that persons like Mr. Rahman still persist in thinking in terms of such an isolationist ideology. Have we not already paid too heavily for it in the form of India divided into Hindustan and Pakistan?

"We have had enough of religion, and it will take many generations before the mischief done by it can be undone. It is high time that we ceased thinking in terms of Hindu and Muslim any more. It is our respect for religion which has resulted in such a dreadful and recurrent bloodshed. What is needed today is respect for the reality of the inividual—not the fiction of religion."

BOMBAY. *Atib Usmani.*

**With a determined look and dignified pose, Ramesh Aurora is ready to tell somethig new in Shanti Pictures' maiden social "Kuchh Naya."**

With :- MIRZA MUSHARAFF, S. MAZHAR, ZAIBUNISSA, SIKANDAR and K. SABIR.

Music :- GOVIND RAM.
Photography :- P. ISAAC.

Audiography :- SOLLEN GHOSE.
Songs recorded by :- B. N. SHARMA (Eastern Studios, Bombay.)

Story & Dialogue :- AHSAN RIZVI.
Songs :- MAJROOH SULTAN PURI & BEHZAD LUCKNOWI

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# PICTURES IN MAKING

**I. & T. FILMS (Bombay)**

This firm is making steady progress in both production and distribution of various pictures. At present they are controlling the production of "Amar Prem", alias, "Radha Krishna", being produced by the Nataraj Productions and featuring Madhubala and Raj Kapoor in the leading roles.

Equipping their newly built studios is rapidly progressing and the most up to date machinery and other facilities are being provided. Subjects are being chosen for pictures to be produced by themselves.

The company has an ambitious plan and the executives are steadily putting it into action. In a short time now the concern will be controlling production, distribution and exhibition of several pictures on the most modern scientific lines.

**FAMOUS PICTURES LTD. (Bombay)**

Their latest release "Mirza Sahiban", starring Nurjehan and Trilok Kapoor, now running at the local Excelsior has proved popular. "Seedha Rasta", a Prabhat picture, also released through these well-known distributors is having a good run at the local Central cinema.

Among the forthcoming pictures to be released through this well known distributing concern are Kalpana Pictures' "Dhanyavad" starring Hunsa, Lalita Pawar, Sajjan and A. Jagirdar directed by Jagirdar; Nargis Art Concern's "Romeo and Juliet" starring Nargis and Sapru and Famous Films' thriller "Mohan" starring Hemavati and Devanand directed by A. Bannerji.

**SHANTI PICTURES (Bombay)**

"Kuchh Naya" is the title of their ambitious maiden production which is rapidly nearing completion at the Mohan Studios, Andheri, under the direction of Ninu Muzumdar, who has also written the story of the picture.

Produced by Kantilal R. Acharya, "Kuchh Naya" is a picture with a new message to the world and according to reports of those who have been watching the progress of the picture it is expected to turn out a novel picture in many ways.

Leading roles have been assigned to Sudha Rao, Ramesh Aurora, Ramesh Sinha and Purnima Chowdhari.

**R. K. FILMS (Bombay)**

Producer-director Raj Kapoor has completed his maiden production "Aag", starring Nargis, Kamini Kaushal and himself. The picture is scheduled to be released at Bombay, Calcutta and several other key stations simultaneously.

Messrs. Bharati Film Distributors of Indore have been lucky enough to secure the distribution rights of "Aag", out of the many applicants who made tempting offers. Offers are pouring in for distribution rights for other territories and shrewd Raj Kapoor, chip of the old block, is discriminately considering them.

**FILMISTAN LTD. (Bombay)**

Their latest social, "Do Bhai" is now on the screen of the Novelty, while "Leela", another social, starring Shobha, Kanu Roy and Veera is scheduled to be released at the Roxy on the 17th instant. "Sajan", produced and directed by Kishore Sahu and starring Ashok Kumar and Rehana, and "Shaheed", a picture dealing with the "Quit India" movement of 1942, written and directed by Ramesh Saigal and starring Kamini Kaushal, Dilip Kumar, Chandramohan, V. H. Desai and

**Bubbling with youth and sex-appeal, Suraiya in a charming pose in Ratan Pictures' first screen presentation "Kajal".**

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**Recruit A. R. Govind Raj of 1382, Mint Street, Madras, is 5'-4½", 21 years old, and can sing. He has played in school dramatics and knows, besides Hindi and Urdu, several Dravidian languages.**

Leela Chitnis are the next ones ready for release and shooting is progressing at the studio of two more pictures.

Incidentally in recent days Filmistan are the only producers running two first run pictures at two first run theatres in the city simultaneously and producing picture after picture in such rapid succession.

**ALLIED ART PRODUCTIONS LTD. (Bombay)**

This new company is producing its maiden picture entitled "Gajre" which will be directed by R. D. Mathur. The preliminaries are completed and all the songs recorded. Actual shooting will start in a few days.

The story of the picture is written by Khaqan Husein, M. A., while Anil Biswas is directing the music and the cast is headed by Suraiya, Motilal and Gita Nizami.

**SHREE RANJIT MOVIETONE CO. (Bombay)**

"Piya Ghar Aja", a social picture starring Meena Kumari, Karan Diwan and Aga Jan will be the next change at the Central. The picture is directed by Prahlad Dutt.

Another picture directed by Prahlad Dutt will shortly be going to the editing room. Its cast is led by Nigar and Karan Diwan.

Director Ramchandra Thakur is progressing fast with "Jai Hanuman" starring S. N. Tripathi, Kailas, Babu Raje, Keshav and Nirupa Roy. The following six other pictures are now awaiting release, namely, "Bichhade Balam", "Kaun Hamara", "Lakhon Mein Ek", "Phoolwari", "Dunia Ek Sarai" and "Pardeshi Maheman".

**RATAN PICTURES (Bombay)**

Their maiden production "Kajal" starring Suraiya, Wasti, Gope, Jayant, Sharda and Cuckoo and directed by M. Sadiq has been passed by the Censors. Exploitation rights of the picture have been sold out for all the territories and the picture will shortly be released in all the principal towns of India.

*Ranjit's*

*Social Hit*

PIYA GHAR AJA

*Starring*

MEENA KUMARI
KARAN DIWAN
AGHA JAN, USHA, TRIPATHI, ROOPA

*Director:*
PRAHLAD DUTT

***Next Change at***

**CENTRAL**

Director M. Sadiq has now started work on his next production "Char Din", the music direction of the picture being entrusted to Naushad.

**NAVBHARAT PICTURES (Bombay)**

Producer Dr. V. M. Sinha is presenting his first picture entitled "Didi", produced under the banner of this concern at the Central Studios, and now awaiting release. Ranjana and Ghanshyam play the leading roles supported by Shobharani, a newcomer who makes her screen debut with this picture, Charubala, Pande, Anand and Arjun. The story of the picture is written by Mr. Mukund Masurekar who has also directed the picture.

**BHOOMRADDI PRODUCTIONS (Bombay)**

"Mandir", their maiden social directed by the late Winayak is now on the screen of the local Swastik. Assistant director D. Patil was responsible for completing the picture after the sudden death of Winayak who had, however, completed a greater part before he died. The picture is produced by B. V. Bhoomraddi, and stars Shanta Apte and Shahu Modak in the leading roles supported by Salvi, Lata, Baby Nanda, Janki Dass and the late Winayak.

**Recruit R. L. Budhrani c'o Manilla Silk Stores, 225, Main Street, Camp Poona, is 5'-9", loves singing and acting, plays piano an violin and is fond of all musical instruments.**

**HINDUSTAN KALAMANDIR LTD. (Bombay)**

Their maiden production "Azadi Ki Rah Par" is now ready for release. The story of the picture is a history of India's fight for freedom under the leadership of Mahatma Gandhi during the years 1921 to 1948 and the artistes playing therein include some front rank stars like Prithviraj, Vanmala and Jairaj supported by Jagdish Sethi, Sunalini Devi and others. Lalit Mehta directed the picture.

**Gope has his own way of amusing himself and others in "Kajal" Ratan Pictures' maiden production.**

The picture has been produced by Messrs. Mugatlal Kamdar and Kulwant Rai who were fortunate to secure the active co-operation of the well-known Congress leader Dr. Pattabhi Sitaramayya in its production.

**Recruit Pronab Kumar Sen of 105A, Lake Road, P. O Rash Bihari Avenue, Ballyganj, Calcutta, is 23 and 5'-6". He sings light music in Bengali and Hindi.**

**SUPER TEAM FEDERAL PRODUCTIONS (Bombay)**

"Meri Kahani" is the name of the maiden picture now being produced at the Central Studios Bombay under the banner of this concern and directed by Kek Mistri who is also responsible for the photography of the picture Mr. Saraf is supervising the production of "Meri Kahani" which features Surendra, Munawar Sultana, Pratima Devi, Sanobar Laila Kumari, Bhudo Advani Ramesh Sinha, Santosh Kumar Muradkhan and Wasker. Wahed Qureshi wrote the screenplay and N. Dutt (Korgaoker) is directing the music and production is controlled by A. K. Sawant.

**MAYA ART PICTURES (Bombay)**

Messrs. B. G. Kher, L. M Pati and G. D. Vartak, three members of the Bombay Ministry were present at a preview of their latest instructional film "Hum Bhi Insan Hain" held at the Famous Cine Studios recently.

The story of the picture deals with the oppressed and downtrodden millions of India's suffering masses in the slums of India and aims at the amelioration of their frightful condition.

Ramola and Dev Anand lead the cast supported by G. Das Pal and Vinodini. Phani Mazumdar

directed the picture and H. P. s directed its music.

**IA FILMS (Bombay)**

Prakash Varma, the publicist, s been chosen to produce and ect this company's second pic-e, called "Chameli" the story which has also been written himself. Varma has just com-ted composing songs for the ture which will be recorded in month's time, after which the ooting of the picture will be rted.

A new find has been cast in the leading role of "Chameli".

Two more pictures to be produced by this concern are entitled "Arzu" and "Aansu". The first will be directed by Kamil Rashid while Dr. Wall himself, proprietor of the company will direct the other one. Suitable cast is now being chosen for both the pictures.

**CHITRAKALA MANDIR LTD. (Amritsar)**

"Roop Rekha" is the ambitious maiden production of this Punjab firm. Tackling a very hot topic of the day, Labour vs. Capital, the picture has a novel approach to the problem, showing a new way out of the present mess, but it avoids making the theme heavy.

The picture has some very good songs and dance numbers. According to the reports of those who have seen private trials of the picture, it is expected to set a new standard in humour and characterisation, while Indian womanhood is also given its due in the picture. Leading roles are played by new-comers Veena Kohli and Rahman and the supporting cast consist of veterans like Ajmal, G. N. Butt, Smriti, Asha Posley, Tufail, Pannalal and the late Durga Mota.

**LOKMANYA PRODUCTIONS (Bombay)**

"Girls' School", their maiden production is now complete. It features Geeta Bali, Sohanlal, Shashi Kala, Sajjan, Ramsingh and Vimla Vashishta.

Amiya Chakrabarty has directed the picture and the lyrics composed by the famous Pradeep have been set to music by Anil Biswas.

Distribution rights of the picture for Bombay and Madras circuits have been purchased respectively by the Sharda Kine Renters and Vijay Films, controlled by Gora Hariff.

The shooting of their next picture, tentatively entitled "Mahura" is about to commence shortly. Gyan Mukerji is to produce the picture which will be directed by Bibhuti Mitra while Pradeep and Anil Biswas are responsible respectively for the lyrics and the music.

**HINDUSTAN ART PRODUCTIONS (Calcutta)**

Their forthcoming picture is named "Nisbat" and is being directed by S. Shamsuddin at Calcutta with popular stars like Yakub and Munawar Sultana in the leading roles supported by S. Mazhar, Jillubai and Mirza Musharraf.

**AKASH CHITRA (Bombay)**

The success of "Samrat Ashok", producer K. B. Lal's first produc-

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**"Now, be a good girl, my dear" says Devanand to Ramola in Maya Art Pictures maiden social "Hum Bhi Insan Hain"**

tion venture has encouraged him to start another picture, a musical social called "Apna Raj", which is now being produced and directed by him under the banner of his new concern, Akash Chitra. It features Madhubala, Ullhas, Sapru (Mr. Lal's old favourite artiste) and Kesar in leading roles.

"Deshdrohi" is the name of the next picture to be produced by this concern and will be shortly going on the sets.

**DIAMOND PICTURES LTD. (Bombay)**

"Samrat Ashok", produced by K. B. Lall and released through this well-known firm of distributors has become popular and is paying good box office returns.

The firm's activities have been extended towards the production field also and they are busy shooting their maiden picture "Anyaya" which is nearing completion under the direction of J. S. Cashyap. The stellar role in "Anyaya" is played by Devika Rani, the first lady of the Indian screen.

The company is negotiating a deal with a prominent film studio in Bombay with a view to securing it for the production of all Diamond pictures in future.

**THE SCREENS (Bombay)**

Mr. Tarachand is busy arranging the release of "Shanti", a musical social produced by the Firdaus Art Productions starring Vijayalaxmi, Latika, Sunalini Devi and Afzal. They have also secured the Bombay Presidency and C. P. C. I. distribution of several other pictures including "Nek Dil" produced at the Pancholi Studios of Lahore.

**LIBERTY ART DISTRIBUTORS (Bombay)**

"Zanjeer" starring Begum Para, Balwant Singh, Jagdish Sethi, Latika, Gope and K. N. Singh has been released through this concern at the local Krishna Talkies. They have also secured a good many well-known Russian pictures with dialogue in Hindi for distribution.

**NAVYUG CHITRAPAT LTD. (Poona)**

"Phool aur Kante", their forthcoming social is ready for release. It features some of the well known stars and artistes like Lalita Pawar, Saroj Borkar, Salvi, Mohan Saigal and Shalini in leading roles. Offers are being received from reputed and discriminating distributors for the territorial distribution rights of the picture which is reported very favourably in trade circles.

**JAGAT PICTURES (Bombay)**

Their maiden productio "Veena" starring Sulochana Chaterjee, Rehman, Veera, Hemava and Leela Misra is now ready f release. Those who have seen th preview of the picture are satisfied with its technical and arist value and the producers are co fident about its box office succes

**T. K. SCREEN CLASSICS (Bombay)**

Director Kumar Menon is fa nearing the completion of "Batoh the first picture produced u der the banner of this concer starring Indu Paul, Geeta an Beena Pal in the female rol against Bharat Bhushan of Maha tma Kabir fame and Sapru in th male roles. Kesari has also an im portant role in it. S. K. Pal, wh directed the music of the pictu is reported to have given son new and catchy tunes.

**Sudha Rao seems to be awaitin the promised arrival in "Kuch Naya", Shanti Pictures' maide social.**

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